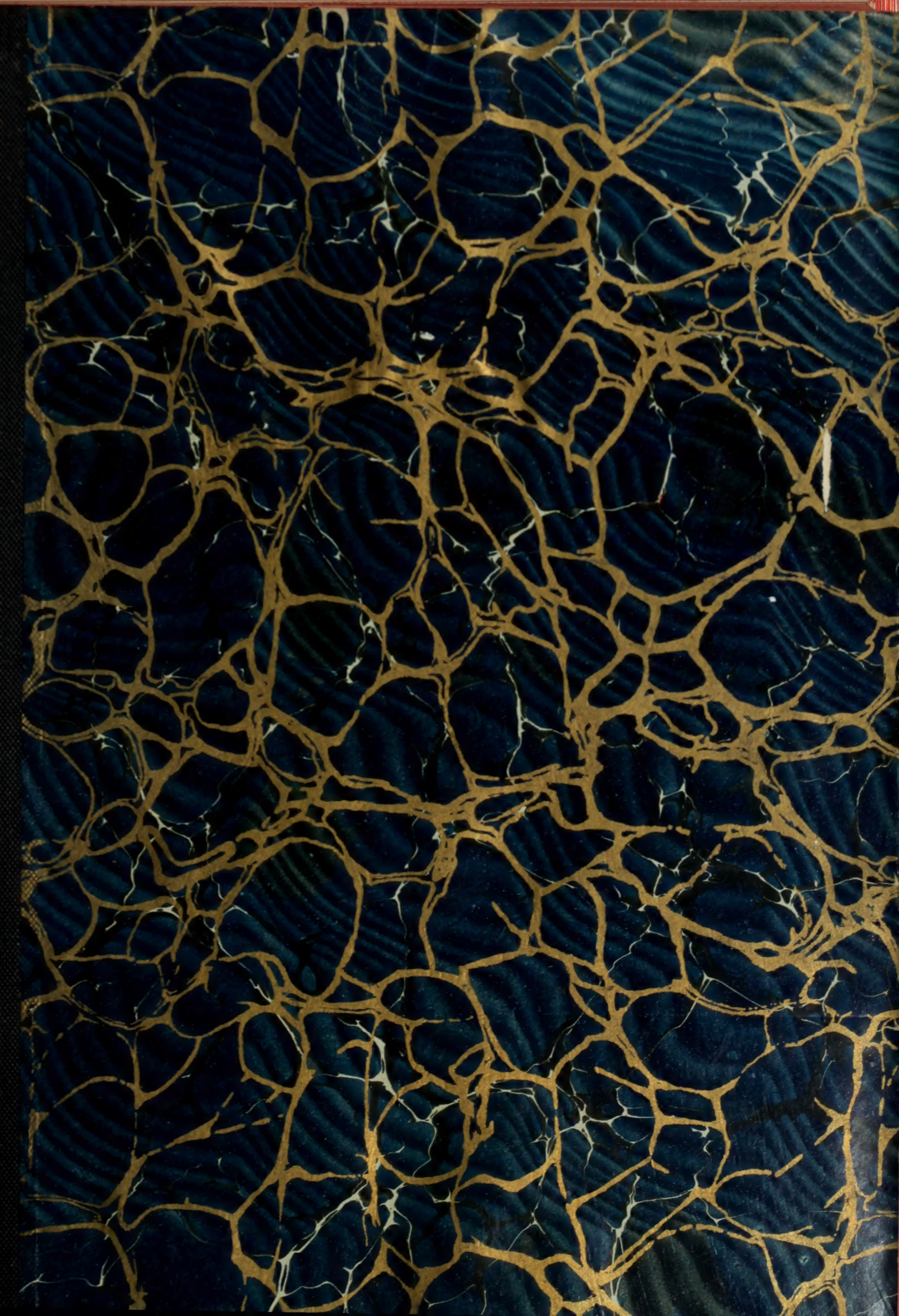

Anna St.Louis Fowler
F.B.S.
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THE NATIONAL SCULPTURE SOCIETY'S EXHIBITION AT BALTIMORE—I MONUMENTAL WORK AND PORTRAITURE

BY LEILA MECHLIN

THE exhibition of American sculpture held by the National Sculpture Society last April in Baltimore, under the auspices of local organizations, was more than commonly notable. Not only did it make significant revelation but it created a deep impression. Even the pessimists, who habitually see no good in current production, were obliged to admit that therein the sculptors rendered a good account of themselves, and the general public, which as a rule is indifferent, manifested no small measure of appreciation.

Over five hundred works of sculpture, in plaster, bronze and marble, varying in size from a colossal statue to a miniature portrait not larger than a button, were set forth in this exhibition, and among the sculptors of America but few were unrepresented. To have installed such a number of exhibits of this description must have been a difficult task, and though the arrangement was not entirely satisfactory, it was eminently good. The great drill hall of the Fifth Regiment Armory, which was generously loaned, was converted, for the nonce, into a formal garden, with broad avenues, bypaths, parterres and screens of greenery, and thus an environment was created which assured effectiveness and prevented disparagement through discrepancy in scale.

Four equestrian statues were shown, three of which were portraits of military heroes. Facing the entrance, though on the opposite side of the hall, stood a full-size plaster cast of Mr. Henry M. Shrady's statue of *Washington at Valley Forge*, which has been erected in Brooklyn, and to the right and left on the broad avenue running east and west, forming dominant centers, were casts of Mr. Solon H. Borglum's statue of Gen. J. B. Gordon, which is in Atlanta, Georgia, and Mr. Karl Bitter's statue of Gen. Franz Siegel, which has also been erected in Brooklyn, New York. These, topographically, served as peaks to which at the outset the visitor's attention was directed, and while furnishing an introduction to the mass of current output, brought to remembrance the history of the art.

We are so young in America that we are impatient for results and give undue weight to brief periods of time. What it has taken other nations centuries to accomplish we would do in a decade, and that which is just achieved is straightway accounted long passed. For this reason the youth of American sculpture is not always taken into consideration or its phenomenal development duly appreciated. The first equestrian statue to be erected in this country, that of General Jackson, in Lafayette Square, Washington, was not unveiled until 1853, and at the time Clark Mills modeled it he had never seen an equestrian statue, photography was in swaddling clothes, and there was not a bronze foundry in the United States. Thus it will be seen that in this particular branch of American sculpture the entire period of development falls within the span of an ordinary lifetime and has been witnessed by many who are still not infirm. To-day there are more equestrian statues in the United States than in any other country, and though many give small occasion for boasting, some are of exceptional worth.

The Federal Government has not at any time patronized art for art's sake, but delighting to honor its military heroes it has given liberal commissions for monumental works in sculpture. In a measure this was well, but to a degree it proved detrimental, for, while it gave opportunity for practice, it put in permanent form before the public works which did not possess enduring merit. Horatio Greenough, the first American to take up sculpture as a profession, said, when his statue of Washington, intended

for the rotunda of the Capitol, was consigned to an inappropriate outdoor site, that it might be worth $30,000 by and by to be able to point to it and say, "There stands the first struggle of an infant art." But alas for the vanity of the consolation! Succeeding generations forgot that art had to be reborn in a new land and got their money's worth in ridicule. We cannot build upon the charity of posterity, and if no kindly destroyer removes the blunders of our youth the best we can hope is, as Mr. Mabie has said, that those who follow us may realize that our meretricious monuments were erected in ignorance and not through malice.

Returning to the exhibition, Mr. Shrady's *Washington* was found to be an exceptionally dignified and impressive work; Mr. Borglum's *Gordon* and Mr. Bitter's *Siegel* good but not great. We have been accused of exhibiting a predilection for "clothespin men on wooden horses," but it must be admitted that a certain gravity and repose are essential to monumental expression. The *Washington at Valley Forge* fulfilled these requirements, and was at the same time vital and convincing. The subject may have exalted the sculptor, but certainly the result was inspiring.

The fourth of the full-size equestrian statues was not a portrait but an allegory. *The Appeal to the Great Spirit*, by Cyrus E. Dallin, represented a typical Indian mounted upon a horse, with arms outstretched and face upturned in earnest supplication. It is the last of a series in which the sculptor has aimed to depict the redman in his contact with the great white force that has swept him almost out of existence. The first was the *Signal of Peace*, exhibited at the Columbian Exposition in 1893, and now in Lincoln Park, Chicago, the allegory of which is the first contact—the desire for peace; the second was the *Medicine Man*, in Fairmount Park, who by his missions and dreams saw the ultimate end, and strove to warn his people; the third, *The Protest*, exhibited at St. Louis in 1904, represented the Indian chief hurling defiance at the invaders; and now the last sets forth the final appeal to the Higher Court. The sadness which attends the sweeping away of these proud people found expression in this statue, which while genuinely sculpturesque was intensely dramatic and moving. In this instance at least horse and rider were one, the Indian real, not fictitious, the impulse adequately interpreted.

Half-size equestrian statues of *St. Louis, the Crusader* and *General U. S. Grant*, by Charles Henry Niehaus, were shown and commended themselves through an evident sense of restrained motion and sculptural beauty; but chief attention was called, by conspicuous placing, to a portrait-statue of McKinley, the national memorial erected in Canton, which was the work of the same sculptor. In a measure this suggested Saint-Gaudens's standing statue of Lincoln, though it was not comparable to it, and while it was admirably modeled it failed to make vital appeal. And yet it was good—very good of its kind. Much the same can be said of Mr. Daniel C. French's portrait statue of the late Hon. George F. Hoar, which was masterly in its way and yet comparatively uninteresting. Beautiful modeling and insistent personality go far toward atoning for the unalterable ugliness of masculine attire, but there are few portrait-statues which would stand the "headless test"—few which if decapitated would be worthy of preservation. The fault is, of course, partly with the sculptors, but it is also largely with the public, which insists upon memorializing a man's face and figure rather than his attainments or his life's work.

If Mr. French's statue of Senator Hoar did not elicit unbounded admiration, much commendation can be given to his groups *Commerce* and *Jurisprudence*, modeled for the Federal Building, Cleveland, Ohio, both of which were charming in composition, graceful in line and strong in mass works of great beauty and real significance. It has been said that the majority of architectural figures are dead figures, but while these possess statuesque dignity they have much life.

It was Mr. French, also, who was indirectly accountable for the statue of *Greek Science*, executed for the Brooklyn Institute of Arts and Sciences by Mr. Kenyon Cox, a half-size model of which was included in this exhibition; for it was he who gave the commission and induced the painter to turn sculptor. While manifesting some immaturity in handling, this statue proved conclusively that the mastery of one medium to a large extent embraced the mastery of all. Mr. Cox's paintings have always had sculpturesque quality, so that in all probability plastic expression came naturally to him as a vehicle of speech. There was formal strength in this figure, and though a certain awkwardness of pose, a cold, impressive beauty in the lines of the flowing drapery.

Mr. Lorado Taft reminded us in his delightfully readable foreword to the catalogue of this exhibition that the architects, realizing the value of good sculpture upon their buildings, have greatly aided the progress of the art in the United States, citing the Library of Congress at Washington, the Appellate Court, the Custom House, and St. Barthol-



APPEAL TO THE GREAT SPIRIT
BY CYRUS E. DALLIN

ottesen's Church, New York, and the Brooklyn Institute as witness. Undoubtedly this is true, but it must also be admitted that the architects have not done as much in this direction as they might. Too often modelers have been employed instead of sculptors and cheap decorations substituted for real works of art.

With the exception of Mr. French's groups, Mr. Cox's figure, and a very beautiful tympanum for St. Bartholomew's Church by Herbert Adams, there was little architectural sculpture in the Baltimore exhibition which was of more than passing note. Mr. Augustus Lukeman showed a model of his figure *Dacia* for the New York Custom House, Mr. Niehaus a pediment for the Kentucky State Capitol, Mr. Karl Bitter a pediment for the Cleveland Trust Company Building, and Mr. Louis Amateis doors for the west entrance of the United States Capitol, but that was about all. The last derived a special interest on account of the position they are to occupy and the fact that they had not been previously exhibited. Following, by implement, the general design of the Crawford and Rogers doors at the east entrance of the Capitol, they set forth pictorially the development of America and served secondarily as memorials to some of her great men. Narration is, of course, one of the lower functions of art and it is true that these doors are somewhat overfreighted with literary import, but atoning for this were the excellent proportioning of the several parts, the good composition of the groups and the facial and refined modeling.

Closely related to architectural work, if not within that category, were a number of tablets and memorials, modeled in relief, of which most noteworthy were Mr. Herbert Adams's *Welch Memorial*, Mr. Ephraim Keyser's *Sorrow*, and Mr. Karl Bitter's *Tomb Angel*, a fragment of a memorial, and *Testimonial Tablet* to Robert Curtis Ogden. The *Welch Memorial* lost by being colored, its gently modulated surfaces ceasing to fully signify, and the kneeling figure *Sorrow* by Mr. Keyser was rendered less effective than it should have been by being shown in a boxlike frame which gave it a contracted appearance and cast unpleasant shadows, but nothing interfered with the complete enjoyment of the two examples of Mr. Bitter's work. The *Tomb's Angel*, which is in the Criminal Court Building, New York, was modeled in high relief, with strength, firmness and distinct emotion, while the Ogden Testimonial was in exceedingly low relief—subtle, sensitive and peculiarly decorative.



FOSTER MEMORIAL, "TOMBS ANGEL" BY KARL BITTER
CRIMINAL COURTS BUILDING, NEW YORK

Among the monumental works were also numbered a sketch model by Mr. Albert Jaegers for a memorial to Von Steuben, which is to be erected in Washington, and Mr. Bela L. Pratt's impressive *Andersonville Prison Boy*; and with the portrait-statues should be mentioned, as worthy of note, three by Mr. Richard E. Brooks—*John Hanson*,



COMMERCE
GROUP FOR FEDERAL BUILDING
CLEVELAND, OHIO
BY DANIEL CHESTER FRENCH



JURISPRUDENCE
GROUP FOR FEDERAL BUILDING
CLEVELAND, OHIO
BY DANIEL CHESTER FRENCH



GREEK SLAVE — BY KENYON COX
STATUE FOR BROOKLYN INSTITUTE

Jean Haynes and *Charles Carroll of Carrollton*—all of which showed amplitude in handling, an appreciation of the tenets of plastic expression and an inclination toward decorative effect.

It was Lessing who said that it would not hurt a good piece of sculpture to roll down hill—that the bad parts would all break off, and certainly one felt that the fragments which Mr. Paul Bartlett and Mr. Gutzon Borglum showed, respectively of the Lafayette Statue and the *Wave of Diomedes*, were not injured by being separated from the mass. Mr. Bartlett also exhibited his strong head of Michelangelo, which statue is in the Library of Congress, and two small torsos of women, which for sheer beauty of modeling have not been excelled. Mr. Borglum showed not only the fragment of his *Wave*, but his colossal head of Lincoln in marble, which was recently completed and is now in the Capitol at Washington, having been presented to Congress by Mr. Eugene Meyer.

And this leads us to a consideration of the works in portraiture, produced primarily for no other purpose, which constituted not the least interesting feature of this exhibition. The vanity of man has given artists continual employment, but the function of portraiture has been variously construed. There is a wide difference between the likenesses produced in marble by the early sculptors of America and those in the same material and in bronze set forth by certain sculptors to-day. Indeed, it is doubtful if ever such portraits have been produced as some of those which stand to the credit of the present age.

Mr. Charles Grafly's portrait of his wife was worthy of a place among the classics, and his portraits of Dr. Joseph Price, Mr. Walter Elmer Schofield, Mr. Edward Horner Coates, Dr. Louis Starr and his own mother were all great works of art. In Rembrandt's portraits it is not the features of the men and women who are represented which attract, but the manifestation of personality, the manner in which the artist rendered his interpretation—and so in Mr. Grafly's portrait-busts the insistent personality of the sitter and the sculptor's skilful method of transcription is what allures and delights. His surfaces have many changing planes and his manipulation of mass shows nervous energy, but his works have beautiful finish and are carried in every instance to a definite conclusion. Mr. Grafly's portraits have vitality and expression, are psychological as well as physical. Remark should also be made of the charming manner in which these busts were terminated—a manner which prevented the cut-off appearance so common and objectionable, and resolved them instead into unified works.

Mr. J. Scott Hartley also contributed some impressive portrait studies, including admirable busts of Mr. William T. Evans, Mr. Charles Battell Loomis, the late John Gilbert as Sir Peter Teazle, and John Drew in the rôle of Charles Surface. Much also can be said in praise of Miss Evelyn B.



TYMPANUM, ST. BARTHOLOMEW'S CHURCH
NEW YORK CITY

BY HERBERT ADAMS

Longman's portraits of a young woman, *Aenigma*, and a young girl, *Louise*, each of which was insistent with personality, strongly modeled and finely terminated—simple and direct; and it is safe to venture the belief that none with keen vision attended this exhibition without finding real delight in Mr. Victor D. Brenner's marvelous portrait in marble of *Miss F.* and numerous works of portraiture in low relief. Long experience as a medalist has apparently given Mr. Brenner facility in modeling, and while his touch is light it is also sure. In some almost incomprehensible way he creates atmosphere, and though the expression of his work is serene it is intensely vital. Quite a large collection of his medallion portraits was shown, but none superior to that of Mr. C. P. Huntington.

Miss Janet Scudder showed some portraits in low relief, medallions and small plaques comparable with the best that have been produced. Especially notable was her portrait of Bishop Hare, that showed strong individuality and sympathetic rendering.

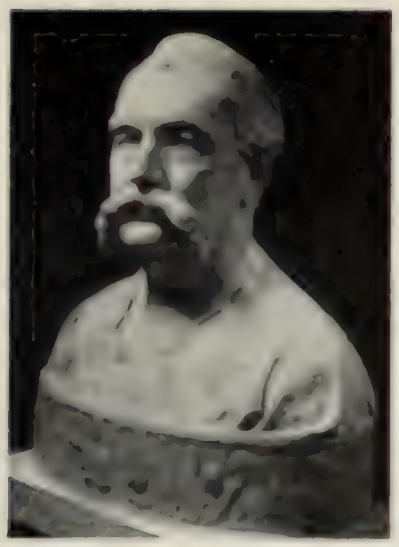
Mr. A. A. Weinman exhibited, besides several medals and medallion portraits, a likeness in the round of Mr. C. H. Niehaus, his fellow-sculptor, which for veracity was truly startling; Mr. Niehaus himself sent excellent portrait busts of the veteran sculptor J. Q. A. Ward, now the dean of the profession, of Robert Blum, the painter, and Joseph Jefferson, the actor; and Mr. Charles Keck contributed a strong portrait of Elihu Vedder.

From Mr. H. A. MacNeil came, among other things, interesting portrait busts of *Beatrice* and *Agnese* showing a characteristic breadth of modeling and picturesqueness of effect; while by Mr. Attilio Piccirili were shown some vividly personal essays in portraiture both in marble and in bronze.

These were not all by many, but they were enough to show that a fresh impulse has awakened and healthy vigor been aroused—to demonstrate patently that while the sculptors have to a great extent received their educations abroad, and learned to respect tradition, they have independent vision and are not enslaved to the past. L. M.

THE special committee on the Saint-Gaudens Exhibition held at the Metropolitan Museum of Art will attempt to secure bronze replicas of some of the exhibits for presentation to the Museum. The formation of a fund for this purpose is under way, and those interested are invited to address Daniel C. French, chairman, or Frederick S. Wait, treasurer, of the memorial committee, in the care of the Metropolitan Museum.

EARLY in the winter there will be held in the Metropolitan Museum of Art an exhibition of modern German art, arrangements for which have been made with the German Government through the Imperial Consul-General, Mr. Karl Buenz. The objects to be exhibited, consisting of paintings and sculpture works in bronze and marble, will be collected by a committee to be appointed and to act under the general supervision of the Art Director of the German Government, Dr. William Bode.



PORTRAIT OF [illegible] BY CHARLES
[illegible] KEEN



PORTRAIT OF [illegible] BY A. A.
[illegible] WEINMAN



PORTRAIT OF [illegible] BY CHARLES
W. [illegible] GRAFLY



"AENIGMA" BY EVELYN
BEATRICE LONGMAN



PORTRAIT OF "LOUISE" BY EVELYN
BEATRICE LONGMAN



"BEATRICE" BY HERMAN
A MACNEIL



PORTRAIT OF C. P. HUNTINGTON BY VICTOR D. BRENNER



PORTRAIT OF DR. JOSEPH PRICE BY CHARLES GRAFLY



PORTRAIT OF BISHOP HARE BY JANET SCUDDER



BRONZE DOORS
FOR WEST ENTRANCE
THE CAPITOL, WASHINGTON, D C.
BY LOUIS AMATEIS

THE STUDIO

SOME ETCHINGS BY SIR CHARLES HOLROYD. BY A. LYS BALDRY.

THE position which Sir Charles Holroyd holds among our modern etchers, is proof enough of the value of the work he has done during past years, and of the mastery he has acquired over the technicalities of a difficult craft. The mechanism of etching needs to be closely studied before its possibilities can be properly understood, and before the artist can hope to express himself with due conviction, uncertainty about executive processes is impossible to disguise, and makes his performance inevitably ineffective. Only the fully equipped craftsman, whose methods of working are practical and well under control, can attain that decisiveness of statement by which his personal view of his artistic mission must be impressed upon the people to whom he desires to appeal; if he fumbles, or if he shows that he is struggling with a more or less unfamiliar medium, his originality is discounted, and he creates a certain suspicion of his capacity to set forth anything new about the art of which he is so imperfect an exponent.

But with an artist like Sir Charles Holroyd, who has taken all necessary pains to gain completeness of expression, who knows by long experience how his work should be done, and who has the quiet confidence in himself which is created by consistent investigation of practical details, there is no difficulty in accepting what he has to offer. There is nothing tentative about his art, nothing which suggests that he has any hesitation concerning the ideas he wishes to put forward, or over the way in which these ideas should be given proper form. There are no secrets in the mechanism of etching which have eluded his enquiry, and no problems of practice which he has been unable to solve; his thoroughness as a craftsman has come by steady and serious study, in which he has felt his way step by step, and has progressed regularly from one stage to another.

He had the advantage, at the outset, of close association with an etcher who is recognised as



"THE LADIES' GUEST HOUSE" (MONTE OLIVETO SERIES)
BY SIR CHARLES HOLROYD

one of the chief of modern masters. Under the guidance of Professor Legros he made his first experiments, and by this admirable teacher, the value of whose precept and example could hardly be over-estimated, he has been directed in his development from an attentive pupil to an independent producer. But this direction, greatly helpful as it has been in assisting him to arrive at a right system of practice, has not had the effect of narrowing his own artistic outlook; it has not made him merely an imitator of his master, nor has it induced him to be content with secondhand inspiration. Neither in his manner of handling, nor in the subjects he chooses for his etchings, does he avow himself a follower of Professor Legros; what he has learned so well he has adapted to suit his personal conviction, and this conviction affects both the matter and the manner of his work.

In this independence he pays his master the highest compliment of all. It is not by the flattery of imitation that the pupil does credit to his teacher, but by proving that he has learned and understood the greater principles of the art which that teacher has sought to explain. To acquire tricks of handling, or a habit of seeing things with the vision of someone else, is no difficult matter to the student whose temperament is impressionable but whose intelligence is not particularly acute; it needs a man with real strength of character to appreciate that his personality must not be subordinated to that of even the most accomplished and authoritative teacher. But such a man, by interpreting in his own fashion what he has been taught, and by building upon a basis of solid knowledge his own characteristic methods of practice, shows that his training has been admirably judicious, and that he has had the good fortune to be guided always in the right direction until he has grown strong enough to take his own course without assistance.

That in the preparation for his profession he owes much to Professor Legros certainly Sir Charles Holroyd would be the last to question, for under few other masters could he have been so efficiently trained, and with so much consideration for his individual preferences. But in estimating the work he has produced during the years that have elapsed since the actual term of his school study came to an end, it is his own view of his responsibilities that has chiefly to be taken into account, because it is by this that his place in the art world must be determined. As an etcher he has a distinct conviction; he aims at definite



"SATYR'S HEAD" BY SIR CHARLES HOLROYD



"CYPRESS TREES NEAR SIENA"
BY SIR CHARLES HOLROYD

qualities which seem to him to have much æsthetic significance, and he frankly makes the attainment of these qualities the main purpose of his practice.

One of the chief characteristics of his etchings is their fine sense of design. They have always a largeness of decorative feeling which is much to be admired for its dignified simplicity and rightness of relation. This decorative feeling can be appreciated not only in deliberately arranged compositions like the *Nymphs of the Sea*, in which the closest attention has been given to the pattern of the lines and masses and to the spacing of the various parts of the design, but also in records of fact like the *Langstrath* and *Cypress Trees near Siena*. Yet these are not conventionalised out of their proper likeness to nature to make them fit in with a formal preconception; they have their due measure of realism, but this realism is not one which concerns itself with trivialities or with the little things that are decoratively of no moment, and it does not insist upon the statement of uninteresting commonplaces.

Indeed, there is evident throughout the whole of Sir Charles Holroyd's etched work a desire to apply the test of appropriateness in both the selection and the treatment of the subjects he deals with. He uses a soundly cultivated taste to guide him in seeking for material which is in itself interesting because it has a proper measure of decorative suggestion, and when he has found what appeals to him as suitable subject-matter he makes this decorative suggestion the motive for a balanced and well-planned design in which his æsthetic preferences have their full scope. Such examples as the *Yalding Bridge*, the *Akantara Bridge, Toledo*, and the *Ladies' Guest House*, from the *Monte Oliveto* series, are notable as proofs that even the choice of an essentially topographical motive does not necessitate any abandonment of decorative principle; like the *Langstrath* landscape they are frank records of things seen, and yet they are as surely designed as the more fanciful *Flight into Egypt*, which demanded far less naturalistic exactness.

Some of the excellent quality of all these prints comes, however, from their vigorous directness of execution and from the masculine firmness with which they are drawn. Fine and expressive line, clear without hardness, and definite without any want of flexibility, is to be found in everything that Sir Charles produces, and the beauty of this line helps greatly to make convincing the artistic intention of his work. His manner is so straightforward and certain, so free from hesitation or vagueness of purpose, that it leaves nothing to be questioned. It is impossible to have any doubts



"YALDING BRIDGE" (MEDWAY SERIES) BY SIR CHARLES HOLROYD

Etchings by Sir Charles Holroyd



"ALCANTARA BRIDGE, TOLEDO" BY SIR CHARLES HOLROYD

about the capacity of an artist who combines such a right sense of æsthetic responsibility with so much correctness of technical accomplishment, and who satisfies so well all the demands that can be made upon him.

Here it is that the advantage of his thorough training becomes especially apparent. Only by long and well-directed practice could he have arrived at the precision of draughtsmanship which makes exceptionally attractive etchings like the *Langstrath* with its sensitive definition of complex forms, and which gives a kind of classic quality to his characteristic and scholarly study of a *Satyr's Head*; and no man who had not mastered his medium could have combined strength and refinement as surely as he has in the gold point drawing which is reproduced here. It is in things of this order that he proves how sedulously he has striven to equip himself for his profession; commanding technical skill comes only to the patient student whose industry is unflagging and whose intention to avoid the cramping effect of mechanical inefficiency has been kept always clearly in view. Without this facility of expression the dignified restraint which marks his work would have been scarcely possible. Dignity and reticence are virtues which grow out of an intimate understanding of the means by which the artist is able to visualise what is in his mind, and upon them depends all



"LANGSTRATH" BY SIR CHARLES HOLROYD



"NYMPHS BY THE SEA"
BY SIR CHARLES HOLROYD



"THE FLIGHT INTO EGYPT"
BY SIR CHARLES HOLROYD

true beauty of style. It is when the struggle between a lagging hand and a hurrying imagination is overcome that the certain result can be expected and successes cease to be more than happy accidents. A. L. B.

AN AUSTRIAN PAINTER-ETCHER: LUDWIG MICHALEK.

In the Special Number which THE STUDIO devoted to "The Art Revival in Austria" two years ago, examples were given of the work of Ludwig Michalek, one of the most versatile of the present generation of Viennese artists. His versatility is shown alike in the range of subjects treated by him and in the various *media* he employs for the expression of his artistic sense. In the treatment of landscape he has achieved no mean distinction, while as a portraitist his reputation has been firmly established by a succession of works remarkable for their sterling qualities. He uses oils with complete facility, but though at the outset of his career he had no intention of adopting any other medium than paint, he has in later years done much excellent work in pastels. As an original etcher he occupies a high position at the present day, and many notable plates bear testimony to his able draughtsmanship and command of technique in this department.

Professor Michalek was born at Temesvár in Hungary, in 1859, but his ancestors were Germans and from the time he entered the Imperial Academy of Fine Arts, thirty-two years ago, until the present day, his career has been almost entirely associated with Vienna. His portraits and landscapes figure from time to time in the Künstlerhaus, but it is only rarely that the opportunity is given of viewing a comprehensive collection of them. To obtain a better idea of the wide range of his talents, one must visit him at his little "Schloss" which is separated only by a gate from the famous gardens of Schönbrunn. There, if the visitor is fortunate enough to be allowed to look through the artist's numerous portfolios, he will be amply rewarded for the time spent.

Professor Michalek has a peculiar faculty for choosing characteristic men and women as the subjects for his portraits, and seems to be irresistibly drawn towards those whose beauty is expressed chiefly in their intellect. His etched portrait of *Frau Ebner von Eschenbach*, the famous writer who on her 70th birthday received an honorary degree from the University of Vienna, is one of his most notable achievements in this direction; and another striking example is his pastel portrait of *Hofrat*



"A CARPATHIAN VILLAGE" (AQUATINT) BY PROFESSOR LUDWIG MICHALEK



THE STUDIO



"THE VIENNA PUBLIC INFIRMARY: WINTER" (ETCHING FROM THE "WEINLECHNER WERK")
BY LUDWIG MICHALEK



"OLD PROTESTANT WOODEN CHURCH AT CARONSZÉGH" (OIL PAINTING) BY LUDWIG MICHALEK

Theodor von Gomperz reproduced in the "Austrian Art Revival." Particularly refined in conception, too, is the pastel portrait, here reproduced, of *Dr. Joachim*; with what subtle feeling are the features of the venerable] violinist rendered, with what sincerity and intimacy has he not shown him as we all knew him. The drawing is at once poetical and truthful, and met with warm approval on the part of the musician, who involuntarily "sat" for this portrait during a quartette rehearsal, and who added his signature and date in the right-hand corner. In his portrait of the poet and dramatist, *Ferdinand von Saar*, whose death last year put an end to a beautiful life, what attracts the most is the easiness and naturalness of the position, the reflection of thought in the sitter's mind, the refined and benign expression, and the intellectuality of lineaments; there is a total absence of any forced effort, the artist being content to render the truth as reflected before him. The portrait sketch in oils of *Dr. Carl Würmb* is another fine example of his methods. This was made shortly before the death of this celebrated engineer, the builder of the Alpine railways in Austria and of the Salcano bridge near Görz (of which Herr Michalek made several etchings showing the bridge in different stages of construction, and also when finished), and here, too, while there is an avoidance of anything and everything pertaining to conventionality, the strong and finely marked features are admirably rendered.

None of these men have *sat* for their portraits, but the artist has sketched them as they are or were in everyday life. Even among his earliest essays in original portraiture, for instance his portrait of *Brahms*, Ludwig Michalek shows that same love of truth and the same power of seeking that which lies beyond mere outward expression, so that one unconsciously lingers over his works, reading in them as in a book. So, too, with his portraits of women: here also the artist shows that he is no mere lover of external appearances. The portrait reproduced on page 19 of *Frau von Billroth*, wife of the eminent surgeon, proves this; it is eminently characteristic, a kind face, full of determination however, a real German Hausfrau of a refined type.

St. Gilgen in the Salzkammergut is a favourite resort in summer for such men and women as Professor Michalek loves to delineate, and many of his portraits were drawn there. That of his mother, however, was done in Vienna in his studio during one of her rare visits to the city, for she too prefers to live apart from the world in the little village of Haynek in the Carpathian



PORTRAIT OF FERDINAND VON SAAR (PASTEL) BY LUDWIG MICHALEK
(In the Moderne Galerie, Vienna)



"NEAR ROSENBERG" (PASTEL) *(The property of Ivan von Pulszky, Esquire)* BY LUDWIG MICHALEK

mountains, where she even adopts the dress of the villagers. The artist has here surpassed himself, for the picture is not only characteristic but realistic; the son has given himself to his task with a love and an inward joy which is infectious. The mother's first thought when she enters his studio is to see what her son has been doing during her absence, and the artist-son has caught the moment, as she eagerly examines his portfolio of drawings, a look of contentment and satisfaction lighting up her face.

Turning to Michalek's landscapes, the examples here given show how well he has grasped the principles which determine the making of a successful picture. Here, too, that sincerity of workmanship, shrewd observation, and sympathetic touch which his figure subjects disclose are manifest. In *Near Rosenberg* we have a bit of Hungarian scenery; in the background to the right the commencement of the Carpathians, rising like mounds one against the other; to the left forests of pines; in the foreground the broad highway leading to the town. This picture is peculiarly fine in tone and colouring, and here again that familiarity is to be recognised which is also so prominent a feature of his portraits. The *Old Protestant Wooden Church* at Caronszégh is another tender conception, lovingly realized. Built two hundred and fifty years ago, at a time when none but wooden churches were allowed to the Protestants in Hungary, this church is, with a single exception, the only one which has withstood the ravages of time and fire. The artist has admirably interpreted his subject, the rich brown tones of the old wood coming out well from behind the foliage of the trees in the foreground, while to the right, gleaming through the trees, the whitewashed walls of the low and modest vicarage are to be seen. Michalek's pastel drawing of the interior of this church is in the Modern Gallery, Vienna, for which it was acquired by the Austrian Ministry of Fine Arts and Education.

The etching from the "Weinlechner Werk" takes us back to Vienna, to one of the numerous courtyards, all of them picturesque, of the Vienna public infirmary built by Josef II. towards the end of the eighteenth century. This "Werk" was presented to the late Professor Weinlechner, the



PORTRAIT OF JOSEPH JOACHIM (PASTEL) BY LUDWIG MICHALEK



PORTRAIT OF DR. CARL WÜRMB (OILS) BY LUDWIG MICHALEK



PORTRAIT OF FRAU HOFRAT BILLROTH (PASTEL)
BY LUDWIG MICHALEK

famous surgeon, on the occasion of his jubilee as a Doctor of Medicine, and contains fourteen etchings by Professor Michalek, descriptive of places with which the doctor had been associated in the course of his career. This etching of the Vienna infirmary is one of the "soft ground" variety, whereas most of the plates which issue from the artist's hands are pure line etchings. With the aquatint view of a village in the Carpathians, it furnishes another proof of Michalek's versatility. It is interesting to note that his pupils at the Kunstschule für Frauen und Mädchen in Vienna, where he has been a professor since its foundation some ten years ago, have formed an etching club, the "Radierklub Wiener Künstlerinnen," who have already published four annual portfolios, which testify to his merits as a teacher.

A. S. LEVETUS

The authorities of the Musée du Luxembourg, Paris, have added another picture by Henri Le Sidaner to the collection by the recent purchase of the picture *La Terrasse*, which figured in the Goupil Gallery Salon, 1907.

BRITTANY AS A SKETCHING-GROUND. BY MRS. DODS-WITHERS.

BRITTANY, in conjunction with its sister province of Normandy, has retained to itself so many of its ancient characteristics, and is in so many ways unlike the country of which it forms a part, that one does not remark when about to journey there upon a sketching expedition, "I am going to France," but, on the other hand, "I am going to Brittany," whereas one never speaks of going to Provence or Languedoc, but to the South of France, and Brittany is indeed a place apart. It retains its own language, which has no connection whatever with French, but is very much akin to Welsh, and the Bretons and the Welsh are of the same family, and to this day can understand and speak with each other.

There are many points in favour of Brittany as a sketching-ground. To begin with, one can now get there direct by two routes. That from Southampton to St. Malo is a night journey of nine or ten hours which may be profitably passed in sleep—weather permitting. The other route is from Plymouth direct to Brest—a daylight service taking about ten hours. By this route some of the most picturesque parts of the country are easily reached.

Another great advantage is in the variety of subjects which Brittany can place at the disposal of the painter, both of figure and of landscape. Nowhere is there such diversity of costume, indeed the coifs and collars change with each parish and the costume varies with the district. Some thirty years ago the old style of costume was almost universally worn in the province, but, conservative as the people are, the increased facilities of travel and the inrush of the tourist have had their effect, and the beautiful old costume is fast dying out. In the better known haunts of the painting fraternity, however, it is still possible to get costume models with comparative ease, but throughout Brittany there is a deep-rooted prejudice against posing for the figure.

As to the landscape of Brittany, surely it caters for all tastes. Between the rough granite rocks of the Côtes-du-Nord and the more gentle southern coast where the Loire, queen of rivers, seeks the sea, lies a land of infinite variety. Oftentimes a



"CONCARNEAU" BY W. H. CHARLTON

land of soft greys and greens, in colouring and tree form resembling England rather than France; of wild and desolate coast whose rugged outline is broken again and again by bays and inlets, as those of Douarnenez, de la Forest and Quiberon; lonely moors where weird Druidical stones stand stark against the sky, notably at Carnac; deep valleys where oak and beech border the rushing streams, whose waters turn the moss-grown mill-wheels of a bygone age; the architecture of towns, ancient and modern, of churches with their lace-like structure of perforated stone, typically Breton, of timbered houses, of great *châteaux* known in story, of harbours big and small with all the strenuous life of the seafaring folk; the sardine boats, and the forest of masts of the shipping at Nantes; the peat-gathering at the bogs of Grand Brière; the apple-gathering and the cider-press; these are but a few of the many attractions contained in the peninsula which forms Brittany, bounded to the north, south and west by the sea.

Of all the artist resorts of Brittany the most famous is Pont Aven, "la ville de renom, quatorze moulins, quinze maisons," according to the local guide, whose veracity, however, leaves grave room for doubt, as houses are springing up with mushroom-like rapidity in all directions. The queen of the town is Mlle. Julia Guillon, and her celebrated Hôtel des Voyageurs is its centre. Very many years ago when Pont Aven was really a village, where artists abounded and tourists were few, Mlle. Julia opened a small hotel. Here congregated painters from many lands, Bohemian in ways and dress, the latter more often than not a modification of the Breton, even to the *sabots*. Gradually the panelled *salle-à manger* became picture-panelled, and now forms a little collection of which any art-lover might be proud, for all who contributed gave of their best to beautify the little hotel of the kind-hearted woman who gave a helping hand to many a poor struggling artist. Now the little



"LANNION" FROM A PENCIL DRAWING BY W. H. CHARLTON



"QUIMPER." FROM A SKETCH BY W. H. CHARLTON



"AN OLD HOUSE, QUIMPERLÉ" BY W. H. CHARLTON

hotel is dwarfed by her great flourishing sister across the way, with huge *salon* and a *salle à manger* to seat a hundred guests, and still Mlle. Julia is its soul and life, though things have changed, and the cobbled streets are a hum with motor cars, and the tourist has come to stay.

Concarneau, which is within a few miles of Pont Aven, shares with Douarnenez the honour of being the headquarters of the sardine fisheries, and where sardine boats are there is life and colour also. Beautiful sails of every shade of brown combine with the bright colours of the boats themselves, the sails to be exchanged while in harbour for the equally beautiful blue sardine nets, which are hung from the masts to dry; fragile and delicate are they, and light as gossamer, billowing out in graceful curves with every wind that blows. A splendid background is formed by the old town, the *Ville Close*, encircled by its granite walls and ramparts, an island at low tide. The walls enclose a little world of streets, shops, and old houses; even the people seem more quaint and old-fashioned than in the bustling busy new town. Not far off is Beg Meil, a cheerful little watering-place, in whose neighbourhood are many picturesque farms.

Another town must be mentioned before leaving the vicinity of Pont Aven, namely Quimperlé, situated at the confluence of the rivers Elle and Isole. The old town is grouped around the curious Church of St. Croix, built on the plan of the Holy Sepulchre at Jerusalem, a most interesting building, but not so picturesque as St. Michael's which crowns the highest part of the town. Looking up from the river side, it is a splendidly piled-up mass of buildings, old houses, some timbered, others washed over with some pale colour, with a more positive note here and there in the bright green shutters; this, with perhaps a figure or two in



"ST. CORENTIN, QUIMPER" BY W. H. CHARLTON



"OLD HOUSE, LAMBALLE"

BY W. H. CHARLTON

costume, and a foreground of river and reflections, is a picture ready made. Numerous quaint bridges cross the Isole, the smaller river, but the finest spans the Elle, a heavy stone structure of three arches and great buttresses, picturesque with the touch of time. Alongside runs a wide platform of shallow stone steps, where the washerwomen of the town ply their trade, and are often the unwitting models in many a sketch. Quimperlé is noted for the beauty of its women, and, I regret to add, for the impishness of its juveniles.

Very rich in architectural subjects is the surrounding country. Northward Le Faouet and its curious Chapel of St. Barbe (perched high above the river), with its great arch and curious outer stair leading to the belfry, should certainly be visited. From here one may go westwards to Quimper, which is full of quaint corners and possesses the finest Gothic church in Brittany. The Musée contains an interesting collection of Breton costumes. To the south-east again Hennebont, on the Blavet, offers a varied programme of good things. Almost a seaport, boats of considerable size are continually to be found lying alongside its quays; like Concarneau it has a *Ville Close* with fortifications, gateways, towers, and some remarkably fine examples of timbered houses, with a surrounding country of great beauty.

Proceeding farther to the south-east Auray should be visited for its fine market scenes. The market hall is a grand old timbered building, roofed with great wooden rafters. Here the lights and shadows love to play, and what a delightfully varied scene is their playground! Stalls piled up with fruit of glowing colours, vegetables, eggs, live-stock, even to calves and sheep, drapery, scrap-iron, second-hand garments, sweets of gaudy hue, all find a place, and the peasant, if in costume, is the most gaily bedight of any in Brittany. Here, too, takes place in July, on the birthday of the Virgin Mary's mother, one of the most celebrated of the "pardons,"



"A STREET IN QUIMPERLÉ"

BY W. H. CHARLTON



"THE BRIDGE, QUIMPERLÉ." FROM
THE PASTEL BY ALFRED WITHERS



"RUE DE JOUET, ST. BRIEUC"

BY W. H. CHARLTON

that of Anne of Auray. A further attraction here is a miraculous fountain, whose waters are said to be somewhat erratic in their curative effect. The peasants congregate from far and near, and one may equally study to advantage the peasant in religious procession or on merry-making bent.

Auray is the easiest point from which to visit the Lines of Carnac, those curious megalithic monuments numbering about nine hundred, mysterious survivals of a bygone age, gaunt and uncanny in the twilight, like regiments of ghosts disappearing in perspective into the distance. Quiberon is reached by a little branch line from Auray. Its fish market presents a lively scene. From here boats ply to Belle Ile, famous for the great fortress of Vauban and also that Madame Sarah Bernhardt has made for herself a *pied-à-terre* on the island.

Eastwards again to red-roofed Vannes on the land-locked sea of Morbihan, a bay of flat and rugged coast line, all peninsulas and islands. Flat-bottomed boats are here a usual means of transit, and with its windmills and general characteristics it resembles Holland to a marked degree. It has a great port where ships and cargo boats find a temporary haven. Vannes, too, is the principal hair market of Brittany. As, however, little or none of a girl's hair is seen beneath the coif, the loss is not so marked as it would be with a more ordinary type of head-gear.

Several interesting and picturesque old castles may be visited from Vannes: Suscino, an imposing ruin of the 13th century, whose towers and keep cast long reflections in the water: Ploërmel, a quiet village, has an old-world charm of its own, and from it one may reach the famous Château de Josselin, one of the finest in Brittany. Built upon shelving rocks rising out of the river Oust, with its three great towers mirrored in the water, it forms a remarkably fine architectural subject for the painter. The country round about is undulating,



"PLACE DU CENTRE, GUINGAMP"

BY W. H. CHARLTON



"QUIMPERLÉ." FROM A SKETCH
BY W. H. CHARLTON



"GUINGAMP" BY W. H. CHARLTON

rich in shady woods, and well watered by many a little lake.

The next point of interest on our journey is Elven, with its 15th-century tower, shortly after which Rochefort-en-Terre is reached. It is quite a village, and lies high above the river Arz. There are many quaint buildings with out-jutting turrets such as one often finds on old Scotch houses. The church is fine, and near by stands an exquisitely carved stone crucifix. An old ivy-covered gateway leads to the remnants of an ancient castle, but it is the surrounding country that particularly appeals to artists, and here every summer do they congregate, and the comfortable little Hôtel Lecadre has seldom a room unoccupied

This hotel some four years ago was kept by three charming Breton sisters, dressed in costume and coif, and often in the evenings, especially if chilly, the *pensionnaires* would gather around the great built-out chimney place in the kitchen, clean as a pin, and all aglow with brilliant copper pots and pans. The little *salle-à-manger* here, as at Pont Aven, is decorated with numerous pictures and sketches which testify to the comfort and well-being of the donors during their stay.

One may run down to Nantes, with its *château* and great quays teeming with life, or to the quaint town of Clisson with its renowned castle, or to St. Nazaire, the port of the Loire, where there is something of sadness in the landscape, beautiful grey tones predominate, and the wide estuary reflects every passing cloud. A line runs north from Nantes, touching at Châteaubriant, Vitré, and Fougères, all full of the interesting and the picturesque, Vitré perhaps most so.

North-west is Dinan, too much of a tourist resort to please the majority of painters; its famous Rue Terzual, ascending abruptly from the quay, is a favourite subject however, and makes a good study in perspective.



"RUE CORDELIERS, DINAN" BY W. H. CHARLTON



"RUE TARZUAL, DINAN" BY W. H. CHARLTON

From here one may take steamer to St. Malo, which is worth a visit on account of its ancient forts and gateways, and for its beautiful surroundings. Should one prefer to leave Brittany by the Brest route, one may continue the journey from Dinan *via* Lamballe, St. Brieuc and Guingamp, with perhaps a run up the little branch line to Lannion. Lamballe is picturesquely situated upon a hill, and possesses a remarkably fine old church; St. Brieuc has many quaint streets and houses, and lies in the beautiful valley of the Gouët; and Guingamp, with its famous church of Notre Dame de Bon Secours, is a noted pilgrimage resort.

I must not forget to mention that Brittany is essentially a land of religious ceremonies. From May to October "pardon" follows "pardon"; the greatest are St. Yves, St. Jean du Doigt and St. Anne de la Palaude (*le pardon de la mer*). Besides the "pardons" there are the benedictions, such as the blessing of the boats at Pont Aven and of the sea at Concarneau. The Calvaries range from a simple wooden cross to the most elaborate structure of carved stone, notably at St. Thégonnec and Plougastel, the latter a very ornate example.

ISOBELLE A. DODS-WITHERS.

THE ROYAL ACADEMY EXHIBITION, 1908.

THE general level of this year's Academy exhibition, from which we gave last month a first selection of works contributed by members and associates, is good, although nothing new from inside the ranks of members and associates or outside is put forward. There is no startling success, and some outsiders who attracted attention last year and the year before seem this year to have receded back into line with the average.

Mr. Sargent's portraits, especially that of the Duchess of Connaught, which may rank perhaps with his best, are as full of interest as any he has done of late. The conventional backgrounds which he adopts are not used by him as a recipe for filling in the canvas behind the sitter, as this kind of background is used by other painters who adopt it here; he subjects the shadow in every fold of the curtain, every light on the pillar, to scrupulous analysis and translation; and so what is generally only a convention, conventionally and somewhat summarily done, is in his case highly interesting—interesting on the grounds that it is a departure for these "et-cetera" of the figure to be treated with the same seriousness as a background of natural effect. Next to the portrait of the duchess, that of the Duke of Connaught is perhaps the best.

Unquestionably a striking work in the shape of portraiture which arrests the visitor's attention this year is Sir Hubert von Herkomer's large canvas of *The Council of the Royal Academy*. The artist seems to excel most when working under the conditions to which we presume he was subject when painting this picture. The picture has the character of being done, so to speak, on the spot, and in its spontaneity indeed lies one of its chief attractions. It has the precise qualities which brought its painter early into fame, one among them being a certain overflowing vitality, and the painter himself being a man of keen intellect, the intellectual stamp of the countenances has been adequately appreciated and interpreted and the gestures admirably rendered. The large scale on which the work has been carried out almost of necessity involved a certain harshness of treatment which, however, only obtrudes itself on the attention when the picture is viewed at too close quarters, and is justified because the brush-work is obviously for effect at a distance.

A large decorative canvas by Mr. Frank Brangwyn fills a gap which was sadly in evidence last year. It is not so successful a work as the much smaller one which represents him at the New Gallery, though perhaps intended to be much the more important work of the two. As a decorative arrangement it is equal to the artist's finest efforts, and in breaking away from what with him had almost become a formula—viz., the round masses made to include pots, vegetables, clouds in the sky, in fact almost everything in their sweeping circles—Mr. Brangwyn takes a step towards a wider freedom for his art. This departure is interesting. Every separate part of this canvas witnesses to the remarkable art of Mr. Brangwyn, whose lucid, confident touches of paint explain forcibly so much with so little apparent effort. But the parts are not harmonized by a unity of effect. A certain flatness reduces the picture to a sort of mosaic of coloured shapes, beautifully ordered as such, but with the element of realism scarcely at one with the style adopted.

Mr. George Clausen, R.A., is not so eminently successful in his treatment of light in his large canvas as in the other two. Of these *The Gleaners Returning* is perhaps one of the very finest of those problems of light which have so often engaged the artist and into which, as in this case, he reads a beauty equal to the truth. There is freshness and keenness still of youth in Mr. Napier Hemy's two seapieces, representing the quick movement of pleasure ships in the moving water with that knowledge, part of the sailor, part of the artist, which is so amiably and yet forcibly fused that his pictures never fail on the obvious lines on which they set out to be convincing. Mr. Arnesby Brown contributes some paintings calling attention to themselves by their successful qualities—*The Two Piers*, sympathetic in subject and treated sympathetically, and the bolder canvas, *The Gate*, which is a remarkably fine cattle-piece. Mr. Stott, in *The Kiss*, comes perilously near sweetness in the effort to combine a fragrant variation of colour. He gives up realism for this in the surroundings, whilst still apparently desirous of retaining it in the woman's face—which, interesting as it is, does not conform to the idealism for which reality has been elsewhere surrendered. And yet this must not sound like underrating Mr. Stott's work, which is a panel, distinguished and prominent by the complete and sympathetic control of colour and the power to make it the almost musical expression of a certain mood. Without such a mood, realistic painting can remain interesting, but imaginative art chills us like the formality of the asphalt path in a formal



"THE FORD" BY ELIZABETH FORBES



"THE GLEANERS RETURNING"
BY GEORGE CLAUSEN, R.A.



"ISEULT." BY
C. M. Q. ORCHARDSON

garden if it is not built up by the artist under the influence of a mood worth expressing. Mr. Sims' *Fountain* is a case in point. This is a purely imaginative work and amongst the best of all the paintings in the Academy, but it is the quality of the painting, the successful artistry at every point, the invention and resource, and above all the extreme reality of effect which appeal to us. As an imaginative work it leaves us cold. It is without meaning, and, lacking an anecdote borrowed from literature, it has not the music of a message of its own. We find the artist's methods perhaps more congenially employed in *The Faun*.

In *A Midsummer Morning* Mr. H. S. Tuke repeats former successes in painting nude figures in sunlight. Mr. Alfred East, R.A., has this year divided his energy over a variety of subjects, presenting in each case quite different problems to be dealt with. *A New Neighbourhood*, a tract of suburban land under snow with partly-built houses, is quite different in feeling and treatment to his two other paintings of the Cotswolds, which present him in a more familiar mood, or the bright sunlit picture of *The Entrance to the Bath*, *Algeciras*. Mr. David Murray, R.A., does not make such an attractive appeal as last year. *The Canal, West Pennard, Dutch*, has all his qualities of resourceful and interesting composition, though the dull surface of the painting mitigates the charm derived from this. Among other landscapes by members, Mr. H. W. B. Davis's *In Full Bloom* is notable, and the same is to be said of *Evening, Sussex Downs*, by Sir E. A. Waterlow. Mr. J. W. North, A.R.A., is best represented by his picture in Gallery No. II., *Summer in a Western Wood*, a characteristically poetic work.



"REVERIE" BY GERTRUDE DES CLAYES

It is upon the landscapes that the interest of this year to some large extent depends, though the portraits are notable, and the figure-subject pictures are of an unusually high order. His Majesty the King has been painted this year by Mr. Tennyson-Cole, who has conceived and arranged his composition with dignity but has failed to give it the high quality of execution which his conception demands. Mr. Arthur Hacker sends a portrait of *Miss Elsa Close*, the lady to whom the reward was given by the artists who acted as judges in the Beauty competition inaugurated by the "Daily Mirror." His other portraits too were to be remarked, especially *The Fan Collector* with its successful colour arrangement. Sir W. Q. Orchardson, R.A., is represented by



"THE MEETING HOUSE"
BY FRANK CRAIG

two portraits—*J. J. Weinberg, Esq.*, and *Nurse Charles* (Mrs. W. H. Wood), the latter painted in the light key in which he has painted so many of his later subject pictures. Mr. J. W. Waterhouse, R.A., has sent *The Soul of the Rose*, a work characteristic in sentiment, and in the type of beauty which he has painted with no falling off in power, and by *Apollo and Daphne*, a canvas fully representative of the qualities associated with his name. There is this year more harmony in Mr. William Strang's picture, *The Surprise*, than he has accustomed us to. It is perhaps one of the finest paintings which he has yet produced; the addition of this quality of unity of effect to those contrasts of movement and colour which he has always given is very desirable. There is a tendency to superficial, flat, thin painting in the portraits of Mr. Solomon J. Solomon, R.A., J. H. F. Bacon, A.R.A., and Mr. Frank Bramley, A.R.A., which makes the richer qualities of Mr. J. J. Shannon's work quite refreshing, and the work of Mr. George Henry, A.R.A., more than ever distinguished, though Mr. Henry seems to be good for one great effort every year, in which he touches heights not reached in his other pictures. This year his *Silk and Ermine*, full as it is of individuality and beauty, is the effort which contributes most largely to his laurels.

Of the more notable pictures contributed from outside, Mr. Campbell Taylor's *Practice for the Ballet, 1830*, is one of the best. The picture is one full of variety, and the problems in the drawing and in the colour which have been so well overcome, have been of the most difficult nature. The chintz curtains remind us of Mr. W. W. Russell's picture, *The Letter*, remarkable for the resource shown in the management of values. Mr. Russell has, perhaps, spent his enthusiasm on the lighted chintz, the dress, the carpet, and the footstool, for the seated figure seems lacking in that personal force, that interest, by which her beautifully painted clothes and environment would gain an intenser and more compelling force. This criticism we can extend to the portrait groups by Mr. G. W. Lambert. In his *A Lady and Her Children* there is a decorative rhythm in the folds and tucks of the boys' blouses and the lady's dress, and the same sort of repeated touch carried out in the leafy background. This is Mr. Lambert's convention, and this feeling for drapery is a very important item in his work.

Mr. Harold Speed's *Roses and Chintz* is a slight departure for him in the nature of the subject, and he contributes a portrait. Mr. John da Costa's portrait of *Mrs. Evan Dick* is a picture of a most interesting



"A MELODY: MISS ADELINA LEON" BY THOMAS C. DUGDALE.

character, and is to be remarked and remembered for its beauty and variety in colour. Mr. J. Young Hunter has painted one of the most successful of the interiors which he treats so academically, but with so much quiet individuality and skill. The whole effect of colour in this picture is not successful; it is unreal as well as unpleasant, and probably unpleasant because, under any circumstances of lighting, it would be unreal. This same hard, curious violet colour pervades another promising work by a young contributor, a work full of the finest technical qualities in other respects, *When Lovely Woman Stoops to Folly*, by Mr. F. G. Swaish. A work of interest in the first room, and by the way not any too well hung, is Miss Flora Lion's *The New Dress*; it is bold and effective in colour without breaking the bounds imposed by a carefully exercised controlling taste. Not altogether dissimilar in character of the subject is Mr. W. Dacres Adams' *The New Hat*. This and the same artist's *The Tourists* are two of those partly decorative, partly realistic canvases in which Mr. Adams excels. A work of charm and effectiveness is Mr. Giuseppe Giusti's *A Chat*.

Mr. Frank Craig's canvas, *The Meeting House*, is the excuse on his part for some very clever studies of facial expression, and the general tone of the picture, relieved by the white bonnets and collars, is in itself a scheme of nearly complete success. Mr. Craig here attains that richness of effect which he missed in his large picture last year, through the greater attention he has paid this time to effects of atmospheric conditions.

Passing now to some of the more important landscapes sent in from outside, the two landscapes, *A West Coast Harbour* and *Breezy Lowlands* of Mr. James Henry, are to be particularly remarked for their power and interest, their sense of atmosphere and regard for beauty. In *Breezy Lowlands* there has been no forcing of the means to obtain effect—but by sheer success in art the picture is striking amongst its difficult surroundings. Another beautiful work is Mr. Arthur Friedenson's *Wensley Dale*. Mr. S. J. Lamorna Birch's *The Land of the West* and his water-colours call attention to themselves, and another picture to be noted is *Cutting Weed in the Rosses, Co. Donegal*, by Mr. W. H. Bartlett. Mr. Bertram Priestman's *The South West Wind*, is full of atmospheric effect, and is a notable landscape; it might have been much finer if the man's figure in the foreground had been removed or made far less important.

Other landscapes which should not be missed are Mr. Ade Bréanski's *Summer*, Yeend King's *April Sunshine*, Thomas Maidment's *The Rhubarb Field*, G. Graham's *February Sunshine*, H. Gilchrist's *On the Banks of the Lenn*, A. J. Tunning's *On the Road*, E. T. Compton's *Blue and Gold*, and Mrs. Forbes's *The Ford*. Of out-door figure subjects one of the best in the Academy is Mr. Ross Fowler's *Life in the Gipsy Camp*, and Mr. C. M. Q. Orchardson's *Iseult* has good qualities.

The sculpture and architecture will be the subject of a later notice. They include this year many items of interest, and we would especially remark on the variety and importance of the works of sculpture.

T. M. W.



"THE SWING" BY S. MELTON FISHER



"PRACTICE FOR THE BALLET IN 1830." BY L. CAMPBELL TAYLOR



"THE KISS." BY
E. STOTT, A.R.A.



"THE FAN COLLECTOR"
BY ARTHUR HACKER, A.R.A.



"THE RETURN." BY
FRANK BRANGWYN, A.R.A.



"FRESH WEATHER IN THE CHANNEL."
BY JULIUS OLSSON



"ROSES AND CHINTZ"
BY HAROLD SPEED



"THE REV. PREBENDARY CARLILE FOUNDER AND HEAD OF THE CHURCH ARMY." BY A. S. COPE, A.R.A.

THE 21ST SUMMER EXHIBITION OF THE NEW GALLERY.

THE exhibition at the New Gallery this year can be summed up, in so far as the pictures are concerned, as an unexciting show which contains a considerable proportion of sound work—as a gathering in which there are few masterpieces, though there are many creditable performances by capable artists. Though to the ordinary man it will seem, no doubt, a dull display because it offers few sensations and has scarcely any startling features, the serious art lover, who is satisfied with work that is intelligent and soundly handled, will find in it much that will appeal to him as interesting. It is strongest in portraits and landscapes; the figure pictures, with few exceptions, are unambitious, and suggest a certain relaxation of effort on the part of the men who formerly could be depended upon for important productions. For this falling off the fashion of the present day is no doubt to blame—the fashion which prescribes neglect of modern art as a kind of cult—for not many painters would have the courage to devote themselves to exacting undertakings when they know that they could expect at best only half-hearted appreciation. The exhibition, indeed, shows significantly that the popular apathy is having a serious effect upon artistic progress, and that in some directions the art of this country has come to a standstill.

However, there is some consolation in the excellence of the work contributed by the portrait painters. Some of them, like Mr. J. J. Shannon, Mr. J. S. Sargent, Mr. George Henry, Mr. Harris Brown, Mr. Glazebrook, and Sir George Reid, send canvases of quite exceptional importance; and there are many others who show notable things which raise appreciably the average of the collection. Mr. Sargent's two pictures are neither so striking nor so executively brilliant as usual, yet both have qualities which command respect. The smaller of the two, the portrait of *Miss Lewis*, has less than his customary sureness of handling, but it is a wonderful colour study—a scheme of greenish-blue arranged and carried out with much ingenuity and correctness of taste. His other portrait, of *Miss Izme Vickers*, prettily posed and



"THE RAJAH'S BIRTHDAY" BY FRANK BRANGWYN, A.R.A.



"MRS. McEWEN OF BARDROCHAT WITH KATHENNIE AND ELIZABETH" BY JOHN LAVERY, R.S.A.



"UNDER THE ARC-LIGHT"
BY THE HON. JOHN COLLIER



"THE COUNTESS OF NORTHBROOK"
BY H. HARRIS BROWN

pleasantly vivacious, is less happy in colour, and is not beyond reproach in draughtsmanship, though in its suggestion of youthful grace it is quite fascinating.

Mr. J. J. Shannon has not for some while shown anything so restrained as his portrait of *Mrs. Buckley*, a beautiful study of delicate tone and tender colour; and his large group of *Mrs. Miller Graham and Daughter* is a finely designed decorative arrangement, generous in line and with a sumptuous largeness of massing which can be sincerely commended. Mr. George Henry's full-length of *The Marchioness of Tullibardine* is quaintly formal in arrangement without any excess of artificiality, and has an agreeable subtlety of silvery-grey; and Mr. Harris Brown's three-quarter length of *The Countess of Northbrook* is in every way a sound and expressive piece of confident painting. The two portraits by Sir George Reid of *The Earl of Halsbury* and *His Excellency the Hon. Whitelaw Reid*, are magnificent both in characterisation and in executive mastery; to praise them too highly would be scarcely possible; and by Mr. Glazebrook there is a head of *The Right Hon. Lord Macnaghten*, which is studied with little less shrewdness of insight and grasp of character.

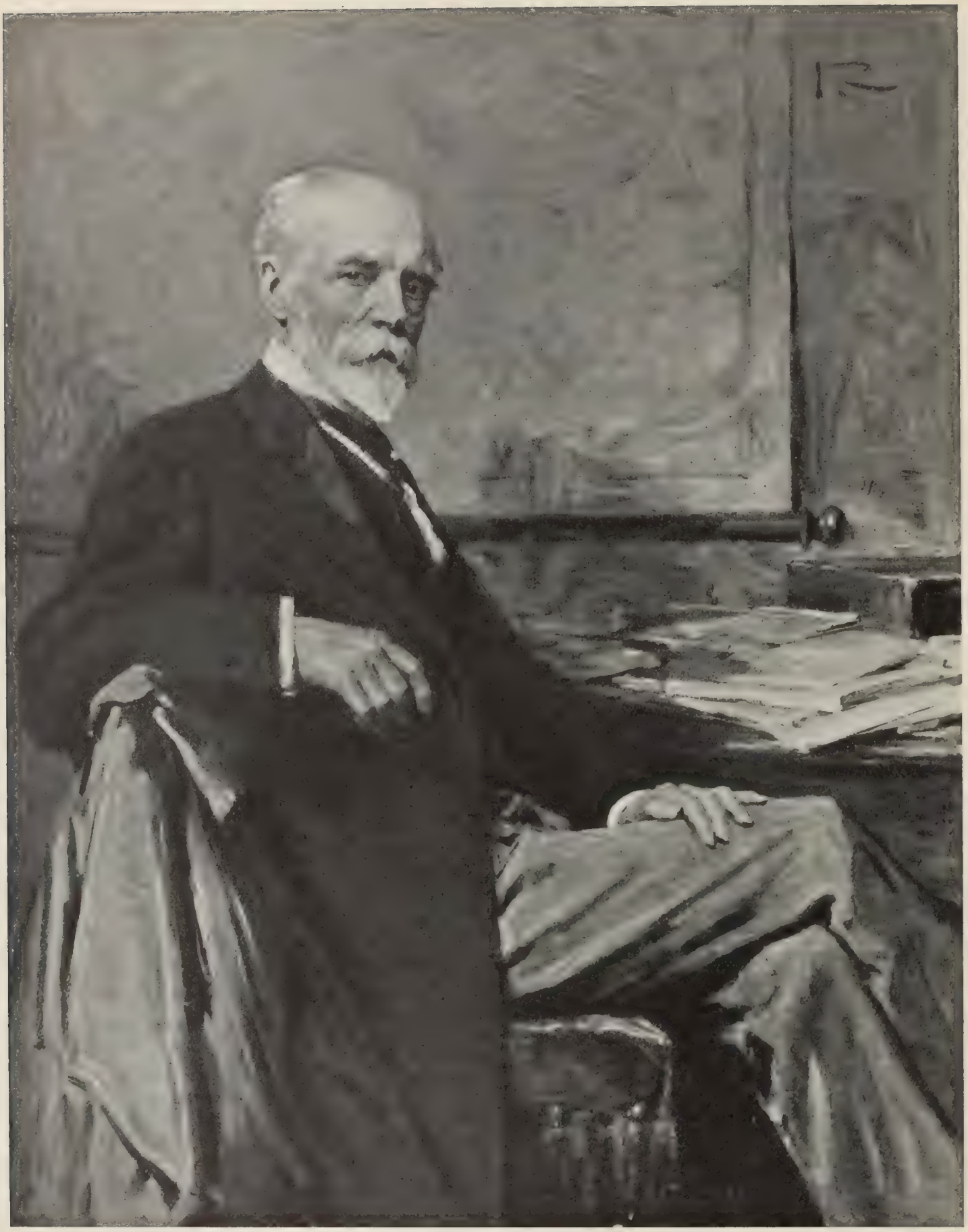
Besides these, there are such able achievements as Mr. W. Llewellyn's *Sir Francis J. S. Hopwood*, Mr. Richard Jack's brilliantly painted full length of his wife, Mr. J. Coutts Michie's *Lady Mary Hope*, Mr Harold Speed's *Mrs. Roland Holloway*, the Hon. John Collier's *Joan and Cyrus*, Mr. W. Logsdail's *Elizabeth, Daughter of Eustace Hills, Esq.*, and Mr. James Clark's *Miss Lilian Clark*, a picture unusually sound in manner, and with indisputable executive merits. Mr. Graham Robertson's quaint picture of a child, *Mdlle. X.*, has in full measure the pleasant and dainty individuality which makes his works consistently attractive; and



"EVENING IN BRITTANY" BY CHARLES W. BARTLETT



"MRS. MILLER GRAHAM AND DAUGHTER"
BY J. J. SHANNON, A.R.A.



"THE HON. WHITELAW REID"
BY SIR GEORGE REID, R.S.A.

there is a pretty study, *Miss Vida Hay*, by Mr. Talbot Hughes. Mr. Lavery's group, *Mrs. McEwen of Bardrochat, with Kathennie and Elizabeth*, a lady with two young children, pleases by its elegance and dignity of arrangement, and repels by its lifelessness of colour. As a decorative composition, it is, however, admirable, and it is designed with excellent taste. A note must also be made of Mr. C. E. Hallé's *Mrs. H. R. Gamble*, Mr. Jacomb-Hood's *Mrs. Arthur Heygate*, and Mr. P. Bertieri's *A Fencing Master*.

Chief among the landscapes is Mr. Hughes-Stanton's *Pasturage Among the Dunes, Pas de Calais*, a splendid record of nature, frankly studied and finely interpreted, and a picture conceived and carried out with unerring taste. But high praise is also due to Mr. J. L. Pickering's luminous and broadly painted *Among the Olives*, and to Mr. Alfred East's pastoral, *In the Heart of the Cotswolds*, a study of a typically English scene rendered with that delightful sense of decorative propriety which makes all this artist's work so markedly individual; and Mr. Leslie Thomson's *The West'ring Sun*, is not less notable as a dramatic picture full of colour and excellently true in its realisation of a remarkable atmospheric effect. There must be noted, too, as pictures of real interest, *The Junction of the Tees and Greta*, by Mr. Alfred Parsons; Mr. Melton Fisher's impressive moonlight scene, *The Monastery;* Mr. Ivystan Hetherington's subtle arrangement in grey, *A Quiet Day;* Mr. R. W. Allan's *Tateyama, Japan;* Mr. J. S. Hill's strong and sombre *Remington Heath;* Mr. Coutts Michie's cleverly treated *Picardy Uplands;* Mr. Moffat Lindner's twilight subject, *The Golden Moon;* Mr. Westley Manning's *Neuville, Picardy;* and the delicately atmospheric *Springtime in the Rydal Valley*, by Mr. Fred Yates. Mr. Harold Speed's *Scotch Firs and Sunset*, a well-planned composition and a harmonious note of colour, must not be overlooked, for it has both power and distinction.

The figure pictures which claim most consideration are, perhaps, Mr. J. W. Waterhouse's *Rhododendrons*, an exquisite colour arrangement, and Mr. E. A. Hornel's *Tom Tom Players, Ceylon*. Mr. Waterhouse's study of a red haired girl against a background of rhododendrons is not one of his ambitious compositions, but it has in full measure the sensitiveness and the charm of manner which make delightful everything he produces. Mr. Hornel's picture of a group of dark-skinned girls set in a tropical landscape is in his usual decorative manner, but it is less involved than most of the canvases he has hitherto exhibited and its fantasy is more credible, while technically it is most accomplished. Sir James Linton's *The Wanderers*, an interesting piece of scholarly work, is much to be commended; and Mr. G. Spencer Watson's



"MDLLE. X.—BELLE CRISELIDYS" BY W. GRAHAM ROBERTSON



"THE SWING." BY
G. WETHERBEE

Diana and Actæon, Mr. W. Llewellyn's *Andromeda*, an excellent study of the nude figure, and Mr. W. Lee Hankey's characteristic painting, *A Peasant Girl*, are all valuable additions to the collection.

Mr. Brangwyn shows a remarkable colour exercise, *The Rajah's Birthday*, which can be counted among the most brilliant of his recent achievements; it has both power and ingenuity, and a richness of paint quality which makes it particularly attractive. The Hon. John Collier's *Under the Arc-Light*, a London street scene, strikes a new note; it is an excellent study of a light and shade effect, and it can be praised not only because it shows shrewd and thoughtful observation, but because it proves that there are in the commonplace incidents of modern life really valuable opportunities for the artist who can see things in the right way. Mr. J. W. Godward's *Crytilla*, and the two dainty little costume pieces by Mr. F. Markham Skipworth, the charming garden subject, *Mid Shadowing Roses*, by Mr. Talbot Hughes, the sombre, powerful, and individual painting, *Evening in Brittany*, by Mr. C. W. Bartlett, and the more delicately fanciful picture, *The Swing*, graceful, girlish figures in a finely designed landscape, by Mr. George Wetherbee, have all indisputable claims to attention; and there is vigorous imagination well applied in *War*, by Baron Arild Rosenkrantz, and *Lucknow*, by Mr. St. George Hare—two pictures in which the motive is the same, though there is the widest possible difference in the manner in which it is treated. Mr. James Clark's biblical subject, *The Kingdom of Heaven is like unto Leaven*, does the fullest possible credit to an artist who has more than ordinary claims to a place among the chief of our imaginative painters; and a note must also be made of the little classic figure, *Suspense*, by Professor Formilli, Mr. C. E. Hallé's *Mischief*, Mr. Austen Brown's *Ploughing by the River*, and of the graceful portrait study, *Proud Maisie*, by Mr. S. Melton Fisher.

The sculpture is less important than usual, but there are a few things, like Mr. Albert Toft's *Spring*, and Mr. Basil Gotto's dainty little *Pastoral*, and the busts by Mr. Toft, Mr. Gotto, Mr. Dressler, and Mr. John Tweed, which are of acceptable merit. It is a matter for some regret that this branch of art is not more adequately represented. One fact in connection with the exhibition must be particularly noted — that the Council of the Academy found in it one of the two pictures bought this year for the Chantrey Collection, viz.:—Mr. Hughes-Stanton's *Pasturage among the Dunes*, of which a reproduction is given on this page.

W. K. W.



"A PASTURAGE AMONG THE DUNES, PAS DE CALAIS" BY H. HUGHES-STANTON



"TOM-TOM PLAYERS, CEYLON"
BY EDWARD A. HORNEL

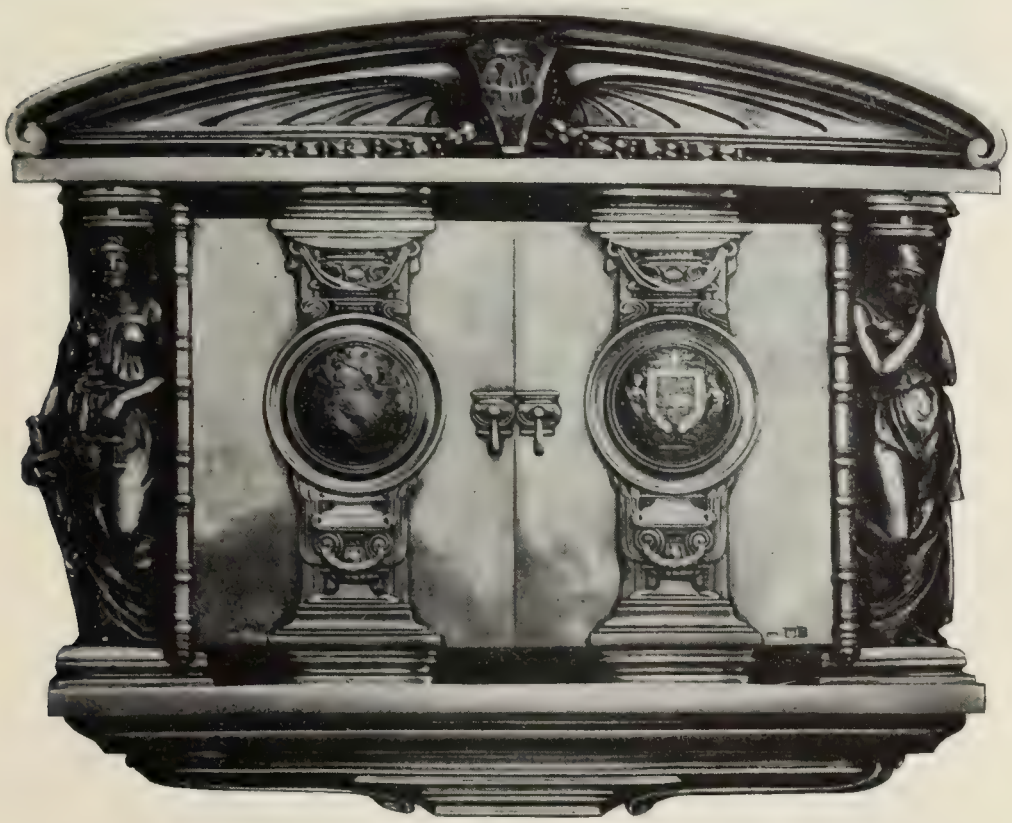
THE CRAFT SECTION AT THE NEW GALLERY.



CUP AND STAND IN SILVER AND IVORY, HOT-WATER JUG AND SPOON IN SILVER
DESIGNED AND EXECUTED BY J. PAUL COOPER

It seems to be a law that for one perfect specimen of any object we must expect to find ninety-nine that are imperfect; in order to arrive at what is good, we must pass by a great deal that is faulty and bad. The good critic is he who accepts this law and does not waste himself over the errors of the majority, but reserves his energies for teaching lessons where they can best be learnt—from the good examples. In most exhibitions of modern art, ninety-nine per cent. of mediocre work is a fair estimate, and it is consequently pleasing to find a miscellaneous collection of artistic work in which there is much that is interesting and deserving of praise.

This is the case in the Craft section of the New Gallery Exhibition. We see here a collection that has been carefully chosen or invited, but we have to remember that it is a retrospective exhibition and not the immediately recent work of these craftsmen. An equally good collection of exhibits will consequently be less easy to procure when the annual production of each worker will be asked for, as is the case with the sculptors and painters in the main portion of the New Gallery. Indeed, a cavilling spirit might ask why this, the first craft exhibition ever held under such auspices, is not entirely composed of excelling work, and why anything mediocre has been allowed to enter.



SILVER AND ENAMEL TRIPTYCH PRESENTED TO LORD DERBY WITH THE FREEDOM OF THE BOROUGH OF PRESTON DESIGNED BY FLORENCE H. STEELE

For many years Paris has given recognition to the position of artistic crafts by incorporating in its art exhibitions collections of craft work such as we are now considering; but England (in the provincial towns no less than London) has always been chary of extending a hand of welcome to what is not denominated as Fine Art. The truth that "Art is Decoration"—so often forgotten in the art annals of this country — is aptly made prominent by the magnificent Burne-Jones-Morris tapestry which hangs in the central hall of the gallery.

Apart from the interest and sentiment in thus having as a key-note of the collection a remembrance



SILVER BOWL — DESIGNED BY FLORENCE H. STEELE

of these great decorators of the recent past, the tapestry in itself is as fine an example of nineteenth-century decoration as can be found, and is a worthy conclusion to the famous series of Arras tapestries designed by Burne-Jones. The idealistic ladies and the realistic lilies and daisies are typical of the special phase of art which bloomed for a period, like an imported exotic, reminiscent of a time long past when Siena was queen among the cities of great painters.

With the exception of this tapestry and two cases of exhibits by Lalique and Gaillard, the applied art collection is shown in the balcony around the central hall, on the walls and in cases. As jewellery and exhibits of personal adornment predominate, they may be reviewed first. Of Lalique it is not necessary to speak, seeing that his work is more than well known, but it is a great satisfaction to have him represented here if only as holding out an example of technique carried to its highest point—an example that is sadly needful for the art work of this country. No doubt it is an idea in the mind of all craftsmen that to be original is to be clever; but with them, as with all other artists, the desire to be original militates strongly against the upholding of the true canons of art. The laws which hold good in the creation of a masterpiece of sculpture or painting are the same for the inventing and carrying out of a silver chain or a brass candlestick. The artist who is "original" is he who is least conscious of being so, and the best work is at all times done by those who are true to their own personality and do not struggle to be original.

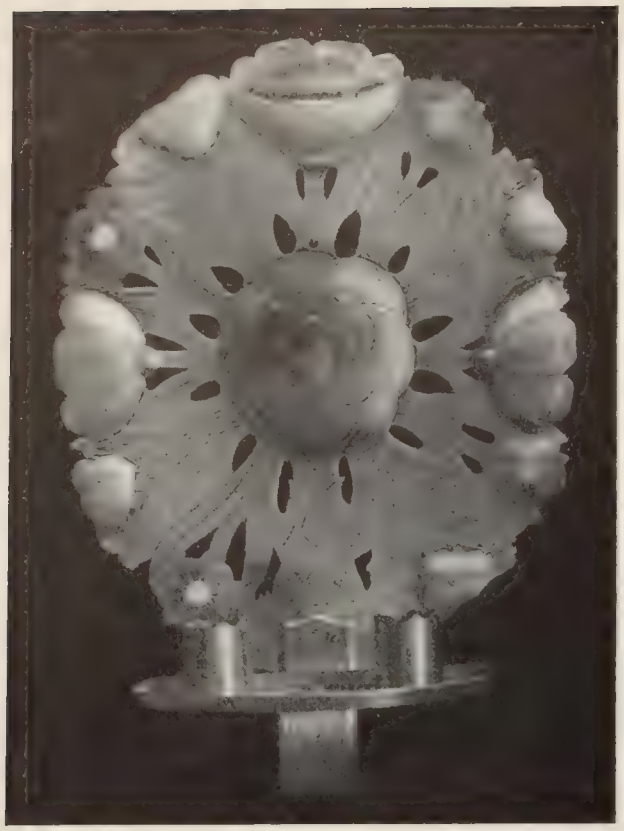
In looking at the twelve or more cases of jewellery, chiefly exhibited by women, it is intensely satisfactory to notice that these workers have overcome the mania for enamel which of recent years has done so much to cheapen and make vulgar a beautiful material and a beautiful craft. Some ten years or so ago a number of ladies discovered that with very little difficulty, involving very little study, lovely bits of coloured enamel, applied on metal, might be made to masquerade as "jewelry." Jewels were used, but as supplemental to the enamel, and not *vice-versa*, as the case should be. In the course of a very few years enamelling reached the low standard which we can now all recognise for ourselves.



PANEL FOR ALTAR RAIL, IN BRASS AND WROUGHT IRON, FOR LEEDS CATHEDRAL — DESIGNED AND EXECUTED BY EDWARD SPENCER OF THE ARTIFICERS' GUILD



"THE PASSING OF VENUS." ARRAS TAPESTRY BY MORRIS & COMPANY FROM THE LAST CARTOON DESIGNED BY SIR E. BURNE-JONES



CANDLE SCONCE IN WROUGHT STEEL,
DAMASCENED WITH SILVER AND BRASS
DESIGNED BY EDWARD SPENCER AND
EXECUTED BY F. JOB (ARTIFICERS' GUILD)

In the exhibit by Paul Cooper there is some exceedingly nice work in gold and silver—chains that are delicately wrought, very simple in thought and carefully finished; and the same care and finish may be seen in the gold and silver ornaments by Harold Stabler, whose mind turns willingly towards designs of an ecclesiastical nature. The neck chain with little kneeling angels hanging from it is an interesting piece, the mixing of gold and silver and the slight touches of colour are happily worked out. One can feel in this work the influence of H. Wilson, perhaps our finest silversmith, who is also an exhibitor in this collection.

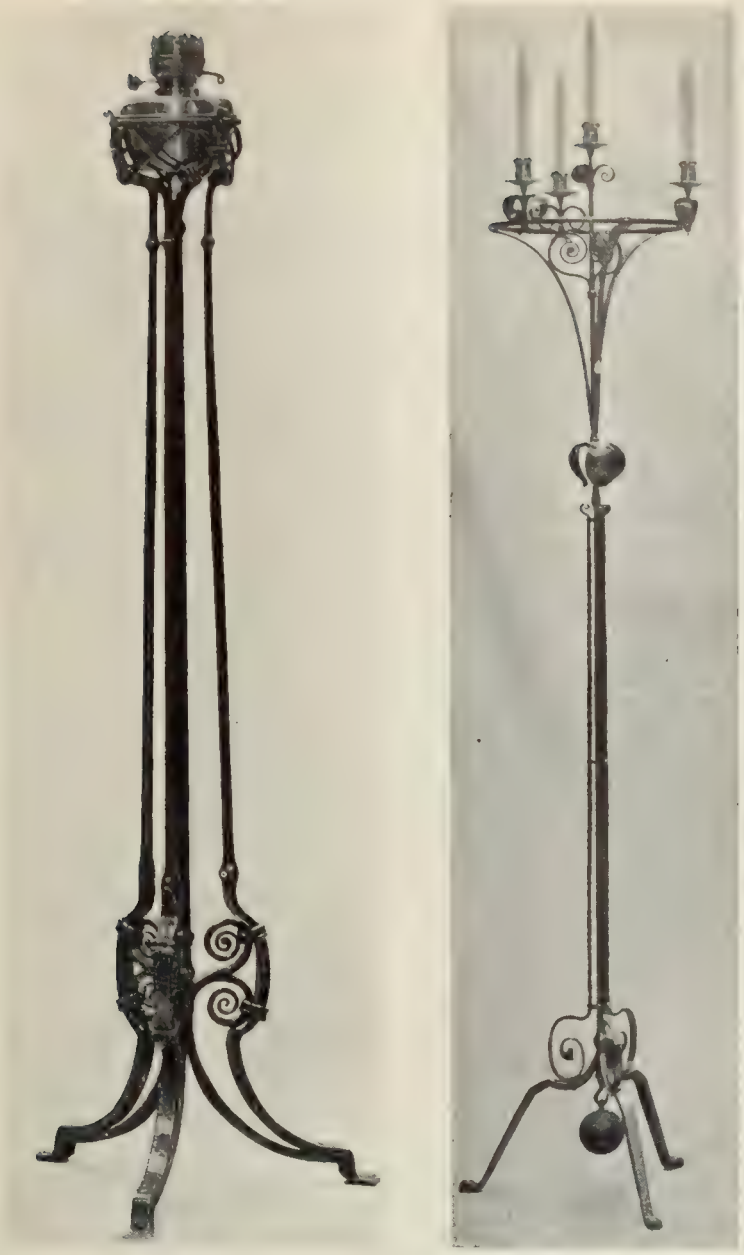
The other exhibitors of jewellery are mostly ladies: Miss May Morris, whose work is always characteristic and interesting; Miss Hallé, best represented here by a fine little agate cup artistically mounted, and an ivory casket decorated with silver and enamel, both objects being of excellent workmanship; Miss Agnew, a lady whose name seems to be new in the world of craftswomen, and who here evinces a decided talent for tasteful arrangement of jewels, and has a delicate feeling for colour; Mrs. Dick, perhaps a pupil of Gaillard, for her realistic treatment of design



TOASTING FORKS,
WROUGHT STEEL
DESIGNED BY EDWARD SPENCER
EXECUTED BY W. SPENCER
(ARTIFICERS' GUILD)



LAMP AND CANDLESTICKS IN WROUGHT STEEL
DESIGNED BY EDWARD SPENCER AND
EXECUTED BY W. SPENCER (ARTIFICERS' GUILD)



LAMP AND CANDLESTICK IN WROUGHT STEEL
DESIGNED BY EDWARD SPENCER AND EXECUTED
BY W. SPENCER OF THE ARTIFICERS' GUILD

in her coloured horn work suggests the French artist; Mrs. Hadaway and Mrs. Bethune, two ladies who have not thrown off the temptation of trusting to luck in the arrangement of fine coloured stones and slabs of bright enamel.

Mrs. Hadaway does some good work in silver mounting, but her modelling of surfaces is indifferent and will not bear comparison with the work of an artificer like Mr. Wilson.

The one lady artist in ornaments who deserves to be mentioned alone, since the personality of her work gives her the *cachet* of individuality, and who is never led away by the will-o'-the-wisps of passing fashion to be untrue to her own feeling for refinement and tenderness is Mrs. Gaskin. She avoids all that is heavy and flat, all that is gaudy; the fertility of her inventive powers never seems to suffer, and although she is so individual she is never monotonous. Mrs. Gaskin was one of the first lady jewellers to realise the absolute necessity of good technique. Good design and colour may serve to attract the casual and ignorant observer, but without good craftsmanship an art object can never be perfect.

The Artificers' Guild of Maddox Street, shows a fairly large collection of honest and praiseworthy work, neither *outré* nor yet conventional, modern in design but fairly well restrained. A better feeling for harmonious proportions would be an advantage in some instances where the base of a cup seems too heavy, and the stem of another too slim. An altar rail by Mr. Spencer is an excellent piece of work, if not very original. The earthenware by the Brothers Martin, also part of this exhibit, claims especial notice. Without wishing to imply



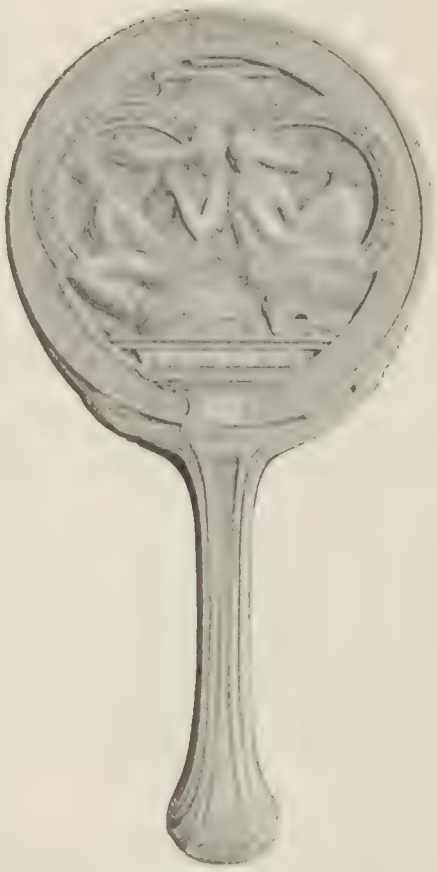
SANCTUARY CANDLESTICKS IN BRASS AND COPPER
DESIGNED AND EXECUTED BY HAROLD STABLER



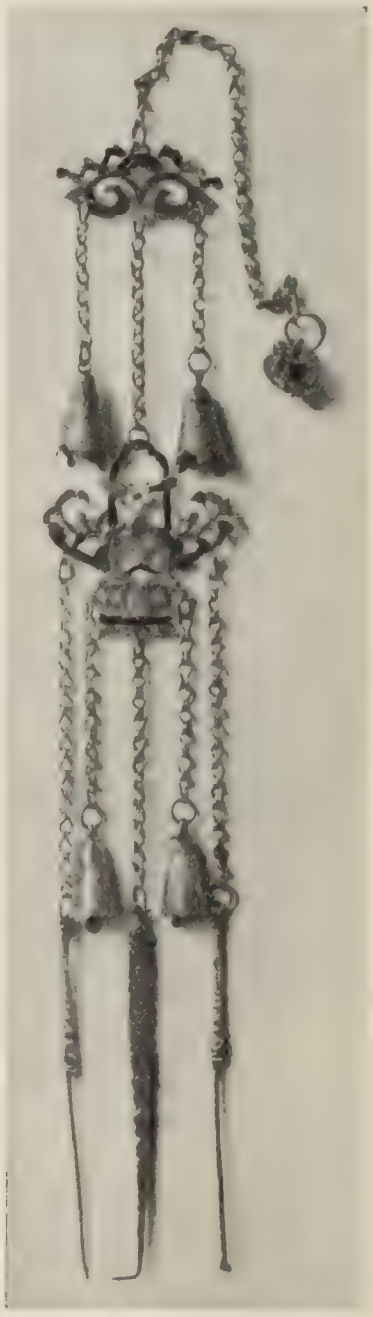
BACK OF SILVER HAND MIRROR
DESIGNED AND EXECUTED BY
FLORENCE H. STEELE

Needlework is represented by Miss May Morris and a few other ladies; but there is none that calls for special notice, save perhaps the crewel-work of Miss Newill, almost primitive in its frank simplicity of design and colours.

There are a number of needlework pictures exhibited, landscape pictures mostly, which give one food for thought. They are skilfully, even artistically done, but the legitimacy of this work as an art may frankly be questioned. The honourable uses of the needle are manifold, and they may not be infringed honestly. Every kind of embroidery deserves consideration, but here the needle usurps the



BACK OF SILVER HAND MIRROR
DESIGNED AND EXECUTED
BY MRS. DICK



OPIUM-SMOKER'S OUTFIT
IN SILVER AND ENAMEL
DESIGNED AND EXECUTED
BY MRS. DICK

that the material is not properly respected, the little group of vases have a sober leathery appearance which is very pleasing to the eye; and the forms as well as the colours are good, and are comfortably various.

There are a good many exhibits where the higher branches of art are involved, plaques and models in high and low relief of the human figure serving to decorate useful objects. Perhaps the most graceful figure work is that of Miss Florence Steele on vases, cups and caskets, showing strength, knowledge, and a definite tenderness of feeling. The way in which the given spaces are filled show her to be a designer of skill.

It is a matter of regret that the more serious craft of stained glass is not represented by a larger number of exhibitors, seeing that at the present day England stands ahead of other countries in the manufacture of beautiful glass, and since there are several men of high artistic standing who devote time to this craft. In France, as yet, artists have contented themselves with furnishing cartoons, which have been carried out by firms in glass of an inferior quality, whilst in England the work is actually carried out by artists, with trained craftsmen under them, in a quality of glass which bears comparison with that of the finest periods in the past. Cartoons and designs are exhibited by Arild Rosenkrantz and George Kruger, but one would like to have seen also the work of Selwyn Image, Anning Bell, and Moira.



BROOCHES IN SILVER AND OPAL, SILVER AND TURQUOISE
AND PENDANT IN SILVER AND ENAMEL
DESIGNED AND EXECUTED BY MRS. HADAWAY



COMB IN SILVER, ENAMEL, MOTHER OF PEARL AND TURQUOISE
PENDANT IN GOLD & SILVER, MOTHER OF PEARL & VARIOUS STONES
DESIGNED AND EXECUTED BY MRS. GASKIN

place where the brush is naturally at home, with a result that must be invidious.

An interesting experiment and a satisfactory result would be obtained if one of these clever needle-women would work a landscape picture as a panel in an extensive piece of embroidery, similar to the figure picture panels which are the glory of the Church embroideries of the middle ages.

The work of Miss Ella and Miss Nelia Cassella is the only exhibit of merit which remains to be noticed. Their delicate enamelling of glass and modelling of leather, wax, and plaster are admirable, and—given the mediæval limit to which they confine the scope of their ideas—are always worthy of praise. One would like, however, to see a little more courage and initiative where there is so much skill, taste and perseverance. T. R.

The acquisitions recorded in the Fourth Annual Report of the National Art Collections Fund for the year 1907 include a small oil panel by Sir David Wilkie, entitled *A Picnic*, presented by Sir J. C. Robinson; a portrait by Alfred Stevens of *John Morris-Moore*, purchased from the latter's son; and a large landscape by Mark Fisher, called *The Halt*, presented by an anonymous member. The first two pictures have gone to the British Gallery at Millbank, and the last to the Corporation Art Gallery at Birmingham.



BOWL IN SILVER AND ENAMEL
DESIGNED AND EXECUTED BY MRS. HADAWAY

THE SALON OF THE SOCIÉTÉ NATIONALE, PARIS. (FIRST ARTICLE.)

THE Salon of 1908 is certainly one of the best displays ever given by the Société Nationale des Beaux-Arts, and, Besnard apart—he is not exhibiting this year—the principal members of this important group are represented once more by works many of which are of high interest.

M. Ignacio Zuloaga is not seen every year at the Grand Palais; thus the exhibition of three notable canvases by this artist is an event of some moment in the development of the Société Nationale. In my opinion he is one of the most personal among the artists represented at the Salon, and shows close kinship with the greatest painters of his native land. After having shown us the Spain we all know—sensual, scented, amorous—Zuloaga has chosen to conjure up two nightmare visions. In one of these pictures, wherein everything is startling and abnormal, even to the greenish background of the ancient walls of Segovia, Zuloaga—who, like all the painters of the Spanish School, is addicted to painting dwarfs—presents a monster of this sort, with bestial face and sightless eye, bearing a couple of inflated wine-skins, these legless, shapeless hides, monstrous in themselves, flanking the dwarf left and



JEWELLERY IN SILVER, MOTHER OF PEARL AND STONES BY ETHEL AGNEW

right. Above is a strange unnatural sky, completing the nightmare impression intended by the painter. The picture beside it depicts a group of cadaverous-featured witches, with lack-lustre eyes and bony hands, their faces stamped with all the misdeeds and crimes imaginable—denizens evidently of the most abominable haunts of Segovia. Then to these two strange productions Zuloaga had added a third, full of seductive grace—a portrait of Mdlle. Bréval in the second Act of "Carmen," draped with a shawl marvellously treated, and standing in the strong glare of the footlights, with the background of the picture palely illuminated. It is a very fine work, worthy to rank with the famous productions by this painter which adorn the great galleries of Europe.

The end of one of the big *salles* is occupied by Lucien Simon's chief work. No one needs telling that this artist stands to-day in the front rank among French painters. Lucien Simon's pictures are always interesting, and that shown this year is particularly so from the beauty of its colour, the richness of its contrasts, and the faultless certainty of its drawing. High-mass in the cathedral of Assisi is represented with that sense of solemnity which befits a ceremony of this sort, celebrated beneath the lofty arches of the ancient basilica. The fair white chasubles, so admirably painted, the brass work, the marble, the mosaics, the choir boys' surplices—all go to make up a magnificent symphony of colour, wherein everything is rightly disposed, and every note rings perfectly true. One realises that the artist has experienced a real emotion, and the sense of pensive grandeur aroused in one's mind marks an advance beyond that tendency to a certain virtuosity which was to be noticed in his *La Messe* of last year.

Close to that of M. Simon is the work of a very interesting artist, Mr. J. Stewart. One retained from last year the recollection of a charming female portrait at the Retrospective Exhibition of Bagatelle, signed M. J. Stewart, and it is matter for regret that portraits by this artist are not more often to be seen. This year he fulfils all our desires,



"LOW TIDE" BY E. CHEVALIER

exhibiting a very fine portrait of a lady with a suppleness of attitude and a grace of gesture which are altogether remarkable. The "material" of this portrait has all the beauty of enamel. One realises that Mr. Stewart has a complete knowledge and understanding of the modern woman; and the striking thing in this work is the spontaneity, the happy facility with which it has been conceived and executed. Mr Stewart also exhibits four Venetian scenes full of character and fascinating in their *facture*.

M. Charles Cottet makes his reappearance with one of his loveliest inspirations; indeed it may well be that he is here displaying his masterpiece, for in the guise of a dramatic *fait-divers* we have a work which reaches the very height of human anguish and distress—a modern "Pièta" which grips the soul as dolorously as those of other days. In Cottet's picture, styled *La Douleur*, of which a reproduction is now given, one sees in the foreground the rigid corpse of one drowned, surrounded by women in every atttiude of lamentation. Who, looking at the anguished face of the mother, or this weeping wife, can deny that this work is of the same quality as that of the most moving productions of the "primitives"?

I have just had occasion to refer to Simon and to Cottet, and from them I will not separate their friend, René Ménard, whose fine classicism enchants us once more.

René Ménard's work marks the continuation of the great classic landscape, modernised by technique. True successor as he is of Poussin and of Claude Gellée, he perpetuates their sense of fine composition, and their feeling for the landscapes of Italy and Greece. Unrivalled among his exhibits is a little view of *The Appian Way*—a great pine-tree spreading out against a clear sky, a row of cypresses, the ruins with their splendid stones, the grandiose lines of the Roman Campagna. All these *motifs*, so dear to the painters of the 18th century, Ménard utilises in turn, with a pathos all his own. His big picture—a storm over the Temples of Pæstum, with heavy tragic clouds above, is a fine work, accentuating in marvellous fashion, the sort of helpless solitude which hangs over the feverish plains where Temples sleep.

M. Lhermitte has put his name to a picture which is one of his best, containing as it does all the masterly qualities of this great landscapist, who, with a technique which is all his own, carries on the tradition of Millet. One cannot but admire the painting of this family group, resting in the shadow of a lofty rick, close by, but still better to mind, is the painting of the draught oxen just brought up by the driver. M. Lhermitte's drawing is of the utmost purity, and in this work we find that sincerity, that deep sense of nature, which are the predominating qualities of the artist's genius.

A number of good portraits naturally attract attention. M. Blanche's brilliant virtuosity is conspicuous as ever, and his portraits have not failed to earn the appreciation they deserve. This year M. Bernard Boutet de Monvel has made a great stride. Here is an artist belonging to the younger generation of the Société Nationale whose efforts are worth studying and following. This portrait of a well-turned-out young man in "hunting" costume, with tall greyhounds beside him, standing on a hillside, is a work marked by a somewhat romantic note which is in no way displeasing,



"LE BAIN DES VACHES" BY A. STENGELIN

(By permission of MM. Braun Clément & Cie.)



"MDLLE. BRÉVAL DANS 'CARMEN'"
BY IGNACIO ZULOAGA

coming from this painter of dandyism. The various greys are excellently graduated, and altogether the picture is highly decorative. I consider it to be quite equal to certain portraits by Constantin Guys or Eugène Lami. M. Boutet de Monvel proves to us that even the much-decried costume of to-day may, in the hands of an artist of imagination, be made to contain a *motif* of beauty.

Excellent landscapes by M. Raffaelli and M. Billotte have won their customary success; M. Waidmann, too, ranks among the best of them, and M. Chevalier contributes a sea-piece of the highest order. M. Stengelin is admirably represented by a landscape of masterly execution.

M. Pierre Bracquemond has three canvases on view: a portrait, a nude, and an "interior." The second of these, full of red-hued reflections, reveals the artist attacking the difficulties of technique without fearing to face the most arduous of colour problems. Hitherto M. Bracquemond has chiefly been represented by portrait and figure work. Now he has successfully taken up "interior" painting, and in the picture mentioned above he shows us the corner of a room containing a collection of Chinese works of art—porcelain, lacquer, and gilded Buddhas, all these providing him with opulent schemes of colour.

M. Caro-Delvaille's nude lights up the whole gallery. There is remarkable freedom and ease in the execution of this rich and broadly-handled work, which, it may fairly be said, is not far removed from that of the old masters in plenitude of form and in unity of tone and of matter. I feel almost tempted to compare it with the *Antiope* of Correggio. In the same *salle* are further to be noted the portraits by Mme. de Boznanska, M. Jef Leempoels, and that excellent Scandinavian painter Osterlind, who maintains his own high level.

M. Lucien Monod shows landscapes and figure-pieces full of seductive colouring; M. Wilfrid de Glehn landscapes and portraits; M. Prinet a triple portrait which, at the very opening of the Salon, was purchased by the State for the Luxembourg; M. Zakarian exhibits some beautiful bits of still-life



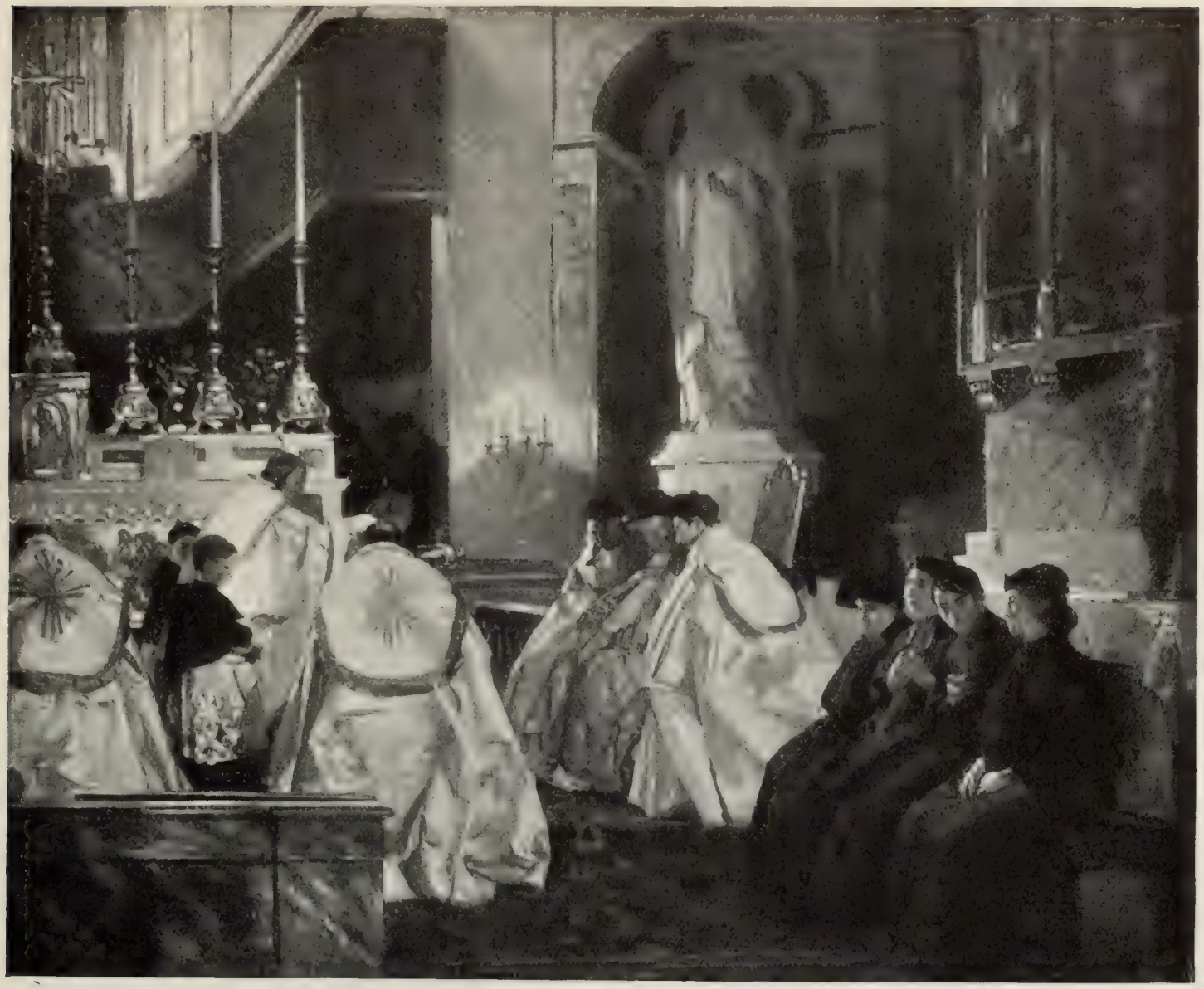
PORTRAIT BY BERNARD BOUTET DE MONVEL



"AU PAYS DE LA MER—DOULEUR"
BY CHARLES COTTET



"L'AUBE DES CYGNES"
BY J. F. AUBURTIN



"CÉRÉMONIE RÉLIGIEUSE DANS LA CATHÉDRALE D'ASSISE" BY LUCIEN SIMON

worthy of the greatest masters of this branch of painting; M. Le Sidaner is represented by landscape work; M. Desmoulin by some charming and brilliant sketches; Mme. Dubufe-Wehrlé by a bold nude study and beautiful portrait of a child. M. J. Blanche sends several fine and interesting portraits, and M. Ulmann some excellent seascapes.

Several interesting decorations on a large scale are to be seen this year. M. Roll, the eminent President of the Société Nationale, gives precise indication of his evolution towards idealism. This fine painter puts his great gifts as a colourist at the service of his lofty philosophic imagination. *Vers la Nature pour l'Humanité*—such is the title of this decorative *ensemble*, which, alike for its philosophic tendency and for its successful realisation, constitutes one of his finest works. M. Maurice Denis is the author of a large decoration in three parts. Under flowering trees one beholds circling visions of young women and children in white. It is evident that the artist, who has produced much delightful work, has a praiseworthy sincerity and a decorative feeling which manifests itself in the really fascinating arrangement of these bloom-laden trees, but I confess I am chilled by the coldness of his tone.

M. Francis Auburtin last year achieved a great success—one of those successes which should intimidate an artist; this year he remains worthy of himself in this most delicate domain of decorative painting. The size of the hall in which his panel is placed admits of its being seen at a good distance; thus one can grasp the delicious harmony of the picture, in which the bluish light from the bodies of the nude women plays on a pool, amid the swans and the water-lilies. M. Auburtin is at his best in distributing his coloured masses with a view to the general impression; the balance of his work is perfect, small detail being subordinated to the realisation of the decorative whole.

M. Jean Veber has done a "grande Kermesse," in the spirit of Teniers and Breughal, for the *buvette* of the Hôtel de Ville. This work, most delicately drawn, and painted in light and delicate coatings,

with the reds predominating at times, contains an infinite number of "bits" full of irresistible drollery —such as musicians and dancers, *bouchon* players solemn as academicians, giddy couples, and an automobile full of hairy, misshapen monsters!

HENRI FRANTZ.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The most notable art event of last month was the announcement made at the annual meeting of the National Art Collections Fund, presided over by Lord Balcarres, of the gift by Mr. J. Duveen, senr., head of the well-known firm of art dealers, of a new wing to the National Gallery of British Art at Millbank. This new wing is to consist of five galleries, with smaller rooms below, and to it, when completed, will be transferred a large part of the collection of Turner's pictures, water-colours and drawings, as a loan from the National Gallery. Mr. L. V. Harcourt, First Commissioner of Works, who made this gratifying announcement, also told the meeting that the Government had decided on the removal of the barracks at the rear of the National Gallery, thus giving this and the Portrait Gallery greater security against fire, and room for the extension which is so urgently required.

At the Goupil Gallery, 5, Regent Street, S.W., Mr. John Lavery is showing a collection of oil paintings. Mr. Lavery has a house in Tangier, and the life and surroundings of that picturesque city have been his inspiration in an interesting group of works forming the outstanding feature of the exhibition. The artist seldom reveals himself to the public otherwise than as one of our most distinguished portrait painters, and the opportunity of studying another side of his art should not be missed. Amongst the Moroccan pictures none appeal to us more than the seapieces, especially *Where Two Oceans Meet*, with its subtle gradation of blue tones and fine atmospheric qualities. Reminiscent of Whistler, but charming and original works, are *Tangier—Moonlight* (p. 73) and *The Seashore—Moonlight*, in which the romantic element is prominent. Hardly characteristic of Mr. Lavery's art, yet wholly successful, is *Evening* (p. 74), where the warm tones of brown and green and the pale blue of the distant sea are particularly pleasing. *The Market Place, Tangier*, and *The Sultan's Camp* should also be mentioned. *The Window Sill* (p. 75) and *The Little Equestrienne*, admirable examples of the artist's portraiture, display his remarkable dexterity in painting the texture of stuffs; while



"THE LITTLE EQUESTRIENNE" BY JOHN LAVERY, R.S.A.



"THE SEASHORE, MOONLIGHT." FROM THE OIL PAINTING BY JOHN LAVERY, R.S.A.



"TANGIER—MOONLIGHT"
BY JOHN LAVERY, R.S.A.



"EVENING." BY JOHN LAVERY, R.S.A.



"A MOORISH GARDEN" BY JOHN LAVERY, R.S.A.

the play of sunlight is cleverly rendered in *Under the Pergola.*

The Exhibition of the Royal Society of Painters in Water-Colours includes amongst its principal features this year, Mr. F. C. Cadogan Cowper's *The Morning of the Nativity* and *Rapunzel sings from the Tower*, Mr. R. Anning Bell's *Cupid Disarmed*, Mrs. E. Stanhope Forbes' *The Little Goose Girl*, Mr. Francis E. James's *Primulas*, Mr. Robt. W. Allan's *After a Storm*, Mr. Robert Little's *Carsethorn, Solway*, Mr. Edwin Alexander's animal paintings and Mr. Herbert Alexander's *In an Orchard*, Mr. James Paterson's *St. Andrew's — Dusk*, and Mr. H. S. Hopwood's sketches, besides the collection of the late William Callow's work, which gives this season's exhibition a particular interest.

The Royal Institute of Painters in Water-Colours Annual Exhibition was interesting and, as usual, very various. The President, Mr. E. J. Gregory, R.A., exhibited a successful and characteristic portrait of a child, and Sir J. D. Linton was at his best in *Miles Standish and Priscilla.* Mr. Fulleylove's *The Sundial*, Mr. T. R. Macquoid's *The Old Farm of the Monks*, Mr. Yeend King's *Spring in the Château, Grand Carteret*, were



"THE WINDOW SILL" BY JOHN LAVERY, R.S.A.



"FAITH" (A SYMBOLIC DECORATIVE LANDSCAPE) BY ALFRED EAST, A.R.A.

to be noted ; and there were two or three paintings by newer members which stood out to great advantage and claim particular mention—Mr. Hassall's *Cinderella*, Mr. L. Baumer's *Confidence*, Mr. Stephen de la Bere's *Barn Stormers*, Mr. Steven Spurrier's *In the Kitchen*, the latter an especially clever work. Mr. Dudley Hardy was most interesting in his *An Old Kitchen* ; Mr. Moffat Lindner's work, as usual, added to the pleasures of the exhibition. Other works calling attention to their qualities were Mr. R. Halfnight's *Vale of Surrey*, Mr. J. White's *Clovelly*, Mr. W. S. Parkyn's *Seventeen Knots an Hour*, Mr. F. E. Gröne's *In View of Christmas*, Mr. J. S. Hill's *On the Sand Dunes*, Mr. G. C. Haité's *Cottages near Weymouth*, Mr. Charles Dixon's *Off Cape St. Vincent*, Mr. Claude Hayes' *On the Norfolk Fords*, also pictures by Messrs. A. Burrington, J. R. Reid, A. C. Gould, Robert Fowler, were among many others which should be mentioned. Mr. Gilbert Bayes' *Invocation*, Mr. R. Sheppard's *Souvenir of a Child*, and Mr. Gotto's *The Slinger* were interesting items of sculpture.

At the Royal Society of British Artists Mr. East's influence as President is rapidly making itself felt, and the present must rank as one of the best exhibitions they have ever held. The President's own picture, *Faith*, a symbolic decorative landscape (here reproduced), is most interesting both as regards treatment and subject, which is one of romantic fascination. It represents a visit to the shrine at Le Puy by the religious fraternities. In the centre of a circle of hills rise two promontories, one of which, irradiated by the sun, is surmounted by a colossal figure of the Virgin and Child, and the other by a church in shadow. Below winds the Loire bordered by poplars, which also mark the various roads leading to the shrine. By the distribution of light, the painter has given to the incident the utmost significance. *The Calm before a Storm*, by John Muirhead, is an important picture. A work of bright, sunny realism, painted with decisive touches, is Mr. W. Wells' *The Pasture Gate*, one of the best things here. *A Showery Day*, by D. Murray Smith ;

Winter, by Gardner Symons; *A Golden City*, by A. M. Foweraker; *Florence—Ponte Vecchio*, by Giffard H. Lenfestey; and Sir Hubert von Herkomer's portrait of himself are among the pictures prominent in their respective forms of successful achievement.

The exhibition of Joaquin Sorolla at the Grafton Gallery, which will remain open till the end of July, well repays a visit. Sñr. Sorolla's work has been made familiar to our readers by articles published in April, 1904, and June, 1906. His art here is full of vitality, and he is, we think, at his best, not in official portraiture, but in the spontaneity and gaiety of his renderings of figures in sunlight. His impression is of the very best kind, not one of vision only, but of emotion also—the outcome of an evident enjoyment of all that speaks of energy and life. In his little sketch panels he does a kind of work which is attempted by so many with but meagre success, and his slightest work is marked by his unusual colour-sense and his deference to nature and the beauty of her own effects.

At the Leicester Galleries last month, besides a collection of water-colours by the late Mr. Buxton Knight, whose art was fully discussed in our last issue, there was an exhibition of portraits by Mr. Harrington Mann, which showed the painter successful in portraying variety of character with diversity of style. The most attractive, and in many ways the best perhaps, was *Kathleen*, the brushwork in many of the others being scarcely so sympathetic as the conception.

Mrs. Allingham's work, which was lately to be seen at the Fine Art Society, is so much the expression of a love for certain things that it never fails to cast its spell upon anyone with kindred sympathies. Her art is sometimes much too pretty, but even with this there goes much true appreciation of colour and also of the properties of water-colour.

BERLIN.—Emil Geiger, a young art-student from Munich, who learned ivory carving from his father at Meran, has been delighting the visitors of the Hohenzollern Kunstgewerbe-Haus by his miniature sculptures—a most artistic kind of *objets de luxe* in their choice combination of materials, ivory, agate, pearls, and a very rare bluish-green soap-



FIGURES IN CARVED IVORY, WITH AGATE, PEARLS, ETC. BY EMIL GEIGER



"GIRL WITH SNAIL" (HEAD AND HANDS OF IVORY)
BY EMIL GEIGER

stone, objects as precious as the rarest old Meissen or Limoges *bric-à-brac.* Geiger's subjects are culled with predilection from the fairy-tale, and he understands how to invest his dainty Lilliputian maidens with peculiar charms of purity and courtly grace. Such a plastic treasure is an exquisite ornament in the most elegant salon.

The Melchior Lechter exhibition in the Salon Gurlitt showed that modern work in the spirit of a remote time does not necessarily mean archaism. We always recognise in his human figures, landscapes and still-life pieces an indefatigable study of reality; he is the idealist working on a naturalistic basis, and gothicism is the natural form of his expression. In spite of his splendid isolation in our impressionistic time, Lechter has maintained a high position by the strength and veracity of his work. This exhibition again proclaimed him as our best designer of stained-glass windows. He understands perfectly how to construe a severe architectural frame without letting his figures lose freedom of gesture or intensity of emotional expression. The extraordinary, almost transcendental, beauty of his colours is attained by running different glass-fluxes one over the other and by etching the intended effects out of them.

At the Salon Cassirer the drawings and etchings of Paul Baum of Dutch landscapes and architecture impressed one as of peculiar charm in their clean and economic technique. He loves a well-ordered design and carries it out with great sureness in his skilful and sensitive drawing. Dry point yields his best effects of tone. As a graphic artist and pointillistic painter Baum is one of the few who can still find time in our period of haste. Käte Kollwitz again introduced herself in a numerous collection of drawings as the strongest of our female artists. Ugliness and misery are her sources of inspiration, and she renders their brutality with fearless energy. We must always admire



"SUNDAY" BY OTMAR RUŽIČKA

(See Vienna Studio-Talk)



"THE SLUICE" BY RUDOLF QUITTNER

VIENNA. — This year's spring exhibition at the Künstlerhaus was at once pleasing and instructive, affording as it did ample opportunity of following the development of art in Austria during the reign of the Emperor Francis Joseph, whose golden jubilee is being celebrated this year. Many of the artists represented have, of course, passed from the ranks of the living, the more eminent of them including Waldmüller, Makart, Rudolf von Alt, Moritz von Schwind, Emil Jacob Schindler, Tilgner; but such stalwarts as Heinrich von Angeli, Hugo Charlemont, Franz von

the power of her hand, and should feel repulsed by her pessimism if it were not ennobled by a heartfelt pity with the outcasts of humanity. Emil Rudolf Weiss, whose many-sided talent as book artist and designer of textiles could recently be studied in a one-man show in the Königliche Kunstgewerbe Museum, here offered his results as a painter. He has been trying his brush at all sorts of subjects and has attained considerable results with the nude, still-life, and flowers. Two or three others who have been exhibiting at Cassirer's must be noted. Ulrich Hübner has a flowing stroke and a lively colour for his breezy seaside impressions. The portraits of Konrad von Kardorff are rather variable. He can give a convincing analysis of character and show distinguished taste, but in some female portraits he has strangely coarsened nature. Erich Hancke strives after the psychic, but his portraits do not always convince of reliability. J. J.



"AN INTERIOR" BY VIKTOR SCHARF

Defregger, to mention but a few, are still happily at work, and were represented by good work.

As usual, a large number of portraits were shown, all the best artists being represented. The Hungarian, Leopold Horovitz, sent but one, an admirable portrait of his son. Heinrich Rauchinger, who excels in portraits of men, contributed three works, showing how surely he is progressing in his art, which is devoid of mannerisms and withal convincing. Koppay, who has lately returned from America, sent but one portrait, that of the Austro-Hungarian Ambassador at Washington, Baron Hengelmüller, dressed as a Hungarian magnate — a notable work. Viktor Scharf and John Quincey Adams both sent capital portraits, the latter's including one of *Dr. Richard Freiherr von Biernerth*, the present Minister for Home Affairs. Wilhelm Viktor Krausz's portraits of *Count Montecuccoli* and *Miss Diane Tomson*, and Nicholas Schattenstein's portrait of *Frau J. K.*, were among the most interesting in the exhibition. Veith's picture of *Herr Reimers*, the well-known actor at the Imperial Theatre, as Dunois, a portrait of a lady by Paul Joanovits, and another by Jehudo Epstein, were also notable contributions.

Among the other figure-subjects Isidor Kaufmann's studies of Jewish types call for special mention. He has gone to the remote corners of Galicia for them, and the results show how intimate he is with the ways and character of those he has portrayed. Egger-Lienz's fresco *Totentanz von Anno Neun* is a masterly performance; and Hans Larwin, Jungwirth, Hedwig von Friedländer, and Geller were also well represented. Otto Herschel's *Anne Marie*, too, was interesting for its treatment of drapery, for which the artist has a special affection. Karl Fahringer's animal paintings are always welcome, as are Viktor Scharf's "interiors," at once imaginative, harmonious, and *intime*. To fully appreciate the charm of Otmar Ružička's pictures, with their Moravian *motifs*, one must know something of that country and have seen the inhabitants congregate on a Sunday in market-places clad in the picturesque native costume of many hues. The Polish artist Adalbert Ritter von Kossak sent a portrait of his daughter and a picture of a wounded soldier on horseback, a fugitive from the battlefield, with a young girl by his side.



PORTRAIT OF MISS DIANE TOMSON BY W. V. KRAUSZ



"AFTER THE ROUT" BY ADALBERT RITTER VON KOSSAK

Turning to the landscapes, several of real interest and merit are to be noted. Rudolf Quittner was seen to great advantage in the picture *Die Schleuse* (The Sluice), the motion of the water being especially well rendered, and *Fallen Leaves*, an autumn landscape broadly treated. Another autumn landscape was that of Hugo Darnaunt, a country lane lined by tall trees through which one catches a glimpse of green meadows, and Eduard Zetsche contributed delightful bits of Austrian scenery, and Ferdinand Brunner several interesting landscapes. Kasparides, Ameseder, Robert Russ, Ranzoni, Ferdinand Engelmüller, Tina Blau, and Frau Florian-Wisinger were all represented by interesting examples of their art.

The sculpture included some attractive exhibits, and on the whole was better than usual, the modern school being better represented. Professors Weyr and Strasser, Herren Scherpe, Kundmann, Wollek, Friedrich Gornik and Zelezny contributed characteristic examples of their work. The medals and plaquettes of Hans Schaefer, Josef Tautenhayn and Professor Schwartz, and the ivory and bronze "studies" of Julius Lengsfeld also deserve mention.

Limitation of space prevents me from saying more than a word or two about the graphic section. This included some interesting etchings by Professors Unger and Michalek, two or three dry points by Ferdinand Gold, original etchings in colour by Josef Danilowatz and Alfred Wesemann, and a few lithographs, pen drawings, etc. A. S. L.

ART SCHOOL NOTES.

LONDON. — To win a prize in the "Gilbert," or as it is now called the "Gilbert-Garret" competition, has been the ambition of hundreds of London art students during the past thirty or forty years, and the proposed inclusion this season of some provincial sketching clubs should make the contests for awards even keener than before. The origin of this competition is to be traced to the foundation about 1870 of a sketching club at the St. Martin's School of Art, under the patronage of Sir John Gilbert, R.A. The Gilbert Club soon challenged the Lambeth School of Art, and in the competition that followed the late P. H. Calderon, R.A., who acted as adjudicator, gave the award of honour to the South Londoners. The Gilbert Club, however, gained the first prize for figure composition, which was taken by a clever young student whom we now know as Mr. Seymour Lucas, R.A. Most of the London students' sketching clubs have since taken part in the annual contests, and this year the competitors will include the Birkbeck, the Calderon School of Animal Painting, Camden, City and Guilds Institute, Clapham, Crystal Palace, Gilbert-Garret, Grosvenor, Heatherley's, Lambeth, Polytechnic, Royal Academy, St. John's Wood, St. Martin's, South-Western Polytechnic, and Westminster. At the recent meeting of delegates the following subjects were chosen for the competition in October. Figure: "A Subject from Kipling"; Landscape: "Desolation"; Animal: "At the Water's Edge"; Design: "Poster for a Franco-British Exhibition"; and Sculpture: "A Combat." The Secretary of the Gilbert-Garret competition is Mr. Frederick Grey, of 3, Great Ormond Street, W.C.

More than sixty years ago James Mathews Leigh, Etty's only pupil, opened the art school in Newman Street, Oxford Street, which has been for two generations a favourite resort of artists and students. Leigh, who died in 1860, was followed by Mr.

Heatherley, and as "Heatherley's" the famous school has continued to be known, although it is long since Leigh's successor severed his connection with the institution. Now the school has passed into the hands of Mr. Henry G. Massey, and in the new studios at 75, Newman Street it has commenced a fresh career under favourable auspices. Mr. Massey is a French-trained artist who has been careful never to lose personal touch with Paris, and it is the methods of Parisian art schools that prevail in the new Heatherley's. Yet it is still the old Heatherley's so far as the freedom and comfort of the students are concerned, and in the surprising resources of its wardrobes and its collection of artistic properties. All those wonderful old costumes and weapons and musical instruments, most of which were acquired in the Heatherley period, are still at the students' disposal as they have been any time this forty years, and the traditions of the school remain unimpaired. The new influence shows itself in more modern methods of teaching and in the institution of additional features such as the time-sketch classes from the life, on the principle of the French *cours de croquis*, and the miniature painting class, in which the pupils have the great advantage of working under the direction of Mrs. Gertrude Massey. The life-room and other studios in the new building are admirably arranged and lighted, and the rejuvenated Heatherley's starts with every prospect of a future worthy of the past record of a school that has numbered among its pupils such artists as Fred Walker, Burne-Jones, and Frank Holl. The list of living artists who have worked at times at Heatherley's would probably include about half our painters and draughtsmen of reputation. Among them is the President of the Royal Academy. The relics of the school's earlier days in Mr. Massey's possession include a little frame of studies in water-colour of heads and portions of figures, signed "E. J. Poynter, April, 1855."

With the summer comes to most artists an irresistible longing to paint in the open air, and everywhere parties and classes are now being made up for studying in some of those beautiful and secluded villages in which England is eminently rich. Some are going to the sea and some to the country, but Mr. W. Frank Calderon, of the School of Animal Painting in Baker Street, has been fortunate enough to discover a district in which the charms of both are combined, and to this favoured locality the School will migrate for eight weeks on the 13th of July. All through the year the pupils have been working hard at Baker Street, drawing and painting from the horses carefully chosen for their good points by Mr. Calderon, and from the staff of patient, well-trained dog models permanently attached to the School; and in July they will have an opportunity of applying and extending their knowledge by painting landscape and cattle and other animals in their natural open-air surroundings. The seaside village of Burnham Deepdale, one of the seven closely grouped Norfolk Burnhams, is to be the home of the School of Animal Painting this summer. It is in delightful country, close to Brancaster Staithe, with salt and fresh marshes down to the sea, and wooded hills and commons inland, and there will be plenty of models in the shape of cattle and horses. To the student who loves his or her work nothing can be more attractive than the prospect of painting through long summer days in such conditions and in such congenial society as that of a company of artists inspired by similar ambitions. It is usually a company brought together from places wide apart, for the School of Animal Painting has a high reputation abroad in its own special branch of art, and attracts students both to Baker Street and to its country quarters from other European countries and from the Colonies. Life classes for the study of the human figure are now regular features of the classes at Baker Street, where Mr. Calderon is assisted by Mr. J. B. Clark and Mr. Edwin Noble, with the occasional help, as honorary visitors, of Mr. J. W. Waterhouse, R.A., Professor Moira and Mr. Herbert Draper. It is a curious fact that the pupils who have been accustomed to draw from the horse and dog models and then attend the life classes say that they find the study of the human figure less difficult.

One of the most interesting features of the international exhibition of art school work that is to be opened at South Kensington next month will be a collection of studies made by the pupils of the École des Beaux Arts in Paris. Although particularly welcome, this contribution was unexpected, as the famous French school had declined to be represented at the Anglo-French exhibition. The international work will be shown in the new buildings of the Victoria and Albert Museum. W. T. W.

[*Owing to pressure on our space this month we are obliged to hold over much matter belonging to Studio-Talk and Art School Notes, as well as various reviews.*—THE EDITOR.]

REVIEWS AND NOTICES.

The Nature Poems of George Meredith. With Photogravure Illustrations by WILLIAM HYDE. (London: Constable & Co.) 12*s.* 6*d.* net.—The outcome of a deep sympathy with Nature, the beautiful poems collected in this attractive volume are a fresh revelation of their author's versatility, and will appeal even to the few who are unable to appreciate the virile style of the great novelist's prose works. Specially fine are the "Love in the Valley," in which tears and mirth, sorrow and joy, are so closely interwoven that the strands are indivisible, and the "Hymn to Colour, the Soul's Bridegroom"; and on a less exalted plane, the "Orchard and the Heath" and the "South-Wester," with its vivid realization of the "life in orb, and brook, and tree, and cloud." In Mr. Hyde, George Meredith has found a true kindred spirit, who looks at Nature from the same standpoint as himself, and has caught the very inner meaning of the poem selected for interpretation. The *Winter Heavens*, with the dark trees standing out against the night-sky; the *Lovely are the Curves of the White Owl Sweeping*, with the bird of gloom hovering in the foreground and the light shining between the tree-trunks in the distance; the *Frosted Night*, with its delicate effects of hoar-frost, and, above all, the *Hymn to Colour*, a perfect *tour de force* with its faithful translation into black and white of tone values, are more than supplements to a delightful text—they are original works of art, each with its own claim to recognition.

La Peinture Anglaise de ses Origines à nos Jours. By Armand Dayot, Inspecteur Général des Beaux-Arts. (Paris: Lucien Laveur.) 50*f.* —This masterly survey of British art, from the pen of a distinguished French authority, reaches us at an opportune moment, when the art of both countries can be seen in juxtaposition at the important assemblage of works gathered together at Shepherd's Bush. It is another proof, too, that the *entente* which exists between the two countries in their political and social relations is no less cordial in their artistic relations. M. Dayot is a warm admirer of British art, and few foreigners can boast of so intimate a knowledge of it as he possesses. At the same time he tempers his praise with criticism. Thus, in regard to the influence of Constable on the French landscape school of 1830, while he readily admits that it was far-reaching, he feels it necessary to point out that before Constable there existed "les Joseph Vernet, les Moreau, les Hubert Robert, les Gainsborough," and that "ce fut du berceau artificiellement fleuri du XVIII^e^ siècle que naquirent les grandes écoles paysagistes françaises et anglaises du XIX^e^ siècle caracterisées par l'amour de la vérité." So, too, with regard to Turner, though M. Dayot holds him to be great among the greatest of painters, he considers that Ruskin's "dithyrambes sont trop souvent empreints de la plus criante injustice." The work consists of two parts; the first dealing with British art under the respective heads of portraiture, painters of *genre* and historic subjects, and landscape, seascape and animal painters, from the days of Hogarth and Reynolds, the true founders of the British School, to the advent of the pre-Raphaelites. The second division contains some very interesting and luminous chapters on pre-Raphaelitism and succeeding phases of modern British art; another on the Glasgow School—the product, as the author remarks, of diverse influences, one of them emanating from Barbizon; and this is followed by an admirable survey of the history of water-colour painting. The concluding chapter is devoted to the humorous draughtsmen from Hogarth down to the present day. Besides some two dozen photogravure plates after notable pictures, the book contains some three hundred excellent half-tone illustrations.

A new translation of Dr. Burckhardt's *Cicerone* has been made by Mrs. A. H. Clough and published by Mr. Werner Laurie at 6*s.* net. The book was first published more than fifty years ago, and that it should still hold its place among the ever-increasing number of volumes dealing with the same subject as the only work which successfully combines the guide-book with an historical *résumé* of art in Italy, fully justifies its present re-issue. Mrs. Clough's translation has an additional value in that it contains, besides sixteen illustrations in half-tone, an excellent index, with references to places and painters.

A good start has been made by *The Neolith*, the new quarterly which has been brought out under the direction of Mrs. Hubert Bland (E. Nesbit) and Messrs. Graily Hewitt, F. E. Jackson and Spencer Pryse, as an exposition of the possibilities of lithography. Two numbers have already appeared, each with an entertaining budget of literary matter from well-known writers, and a series of interesting drawings by equally well-known artists. The entire magazine is printed direct from the stone, the letterpress being written by Mr. Graily Hewitt and his assistants. The annual subscription to *The Neolith* is one pound; single numbers 7*s.* 6*d.* each. It is published at Royalty Chambers, Soho.

THE LAY FIGURE: ON NARROWNESS OF MIND.

"I WOULD like to preach a sermon," said the Man with the Red Tie, "on the curious narrowness of view with which people are afflicted in their dealing with artistic questions. Has it never occurred to you that the general public regard pictures as practically the only things worthy to be reckoned as works of art? A few abnormally enlightened persons go so far as to count sculpture as an art, but the great majority recognise painting, and painting alone, as the medium for artistic expression."

"Is there anything surprising in that?" asked the Plain Man. "Painting, dealing as it does with form and colour, is the one complete art. Sculpture is cold and lifeless: it makes no appeal to the higher æsthetic emotions, and it leaves one unconvinced. It is only half an art at best."

"What do you know about the higher æsthetic emotions?" cried the Man with the Red Tie. "Where did you pick up that phrase? You imply that form and colour are the most important things in art. If I admit that, for the sake of argument, would you tell me whether you do not find them in other things besides pictures?"

"Not in the same degree," replied the Plain Man. "Of course you will find form and colour in examples of the applied arts, but work of this kind is so much easier that you cannot put it on the same level as painting; and surely you would not call the craftsman an artist."

"Why not?" broke in the Art Critic. "Does he not possess imagination and technical skill, and if he has these and applies them worthily, in what does he fall short of the artist's rank?"

"Well, his work tells no story," returned the Plain Man; "it has no meaning. It does not set one thinking in any way, and it satisfies no intellectual demand."

"It does not set you thinking," interrupted the Man with the Red Tie, "because you are incapable of understanding it. Your art tastes, such as they are, do not go far enough to enable you to realise what art means. You like pictures, not because they are works of art, but because they tell you stories. It is the matter of them, not the manner, that attracts you, and a bad painting with a popular subject seems to you much better art than a fine piece of work the meaning of which you are mentally incapable of appreciating."

"Perhaps that is so," sneered the Plain Man; "but, at any rate, my mental incapacity is shared by the artists themselves. Can you tell me of any of our leading art societies which admit to their exhibitions other works besides pictures, except in a half-hearted way. Art exhibitions are mainly picture shows, and if there are any incidental things in them, like sculpture or examples of the applied arts, you can plainly see that they are held to be there only on sufferance."

"He has you there," laughed the Critic. "I am afraid the narrowness of mind of which you complain is not limited to the public. I quite feel that exhibitions are too much picture shows, and that things quite as important artistically are excluded, or, at best, only let in under protest."

"Well, then, I will extend the scope of my argument," said the Man with the Red Tie, "and I will say that not only the public, but many artists as well, look upon painting as the only fine art. I am not a supporter of established institutions, and like to attack them if necessary."

"Attack them by all means," replied the Critic, "for they are open to attack. I, of course, do not agree that any one form of artistic expression is the only one worthy to be counted as a fine art. Painting is one of the arts, and a great one; but there are many others worthy to rank beside it, and it is narrowness of mind indeed not to give them their right place."

"But can you tell me of any art society which has not this narrowness of mind?" asked the Plain Man.

"Not many in this country, I am afraid," sighed the Critic. "I am sorry for it. Abroad, I admit there is a wider outlook; but we are still under the influence of prejudice. Our Royal Academy, the chief of our art institutions, is one of the worst offenders; the only arts it recognises are painting first, sculpture second, and engraving a very bad third. It has annually two picture exhibitions, one of which is superfluous, and to the other it admits a few things besides paintings—of all the other arts it takes no cognisance whatever. I would like to see one of its shows devoted to the work of those other artists who are every bit as important as the picture painters; to the productions of the designers, the metal workers, the enamellers, and all those other craftsmen who are keeping alive great artistic traditions. In past centuries men of this type ranked among the masters; that they do not do so now in this country is partly the fault of that Academy which teaches the public to undervalue them."

THE LAY FIGURE.

THE RELATION OF THE GARDEN TO THE HOUSE
BY AYMAR EMBURY, II

To the architect a "garden" means not alone a plot of ground covered with flowers or vegetables, but the whole arrangement of walks, trees, flowers, statuary, walls and seats which goes to make a picturesque setting for the house. It serves a double function. It is a place to walk and talk and sit out of doors among beautiful things and a setting for the house.

Always the garden is an intermediate stage between the purely artificial house and its purely natural surroundings; it breathes a dual life, compact of art and nature, mingled in a nice proportion to fit the site and the syle of the house, varying from the formality of the classic gardens filled with walls and walks and summer houses shown here by examples from Mr. Platt's work to the extremely simple and natural materials employed by Messrs. Myron Hunt and Elmer Grey. Very often a pool is used which, whether for water-flowers, or for the interest of the reflection, or simply from the love of water, seems almost necessary to the complete garden, and if employed as a whole central motive, as in the Cochran and Bartlett houses, or as a little fountain, or as a frontispiece to a pergola, it is always its own sufficient reason.

The garden bears to the exterior of the house the same relation that the furniture does to the interior. Without it the house, however good may be its design, looks bare and unlivable; the "gardening" adds intimacy and vitality to the house. The garden does not need to be formal or even artificial to produce this effect; a little care in the selection of the site, so that the natural slope of the land and what old trees there may be blend into an artistic composition, will in many cases produce results superior to what is possible by artificial means.

These simple elements with a little pool for water plants are all that Mr. Myron Hunt has chosen to employ in his own California home, marking the entrance by two arbor-vitæ; yet the most extravagant use of artificial features could not be more appropriate to the simple and comfortable type of house he has chosen to live in. While the use of plant life in such profusion so close to the house might not be desirable in more northern and colder climates than that of California, in its place it seems to near perfection. The same generous use of vines is apparent in Dr. Cochran's house, but a somewhat more formal treatment of the water garden and shrubs is employed, with not less effect. In neither one of these two examples is a flower to be seen, and yet they are very truly gardens.

The need of some intermediary step between the house and the surroundings has produced a widely different result in the garden of the Bartlett house. Here are a house and a studio separated by a little space. To connect them Mr. Howard Shaw employs a garden, which, joining two masonry structures, requires many more built features than either of the two houses spoken of above. The heavy woodland around, too, seems to need a stronger barrier against it than any simple row of trees would furnish. Thus inevitably, though with conscious art, was evolved the lovely sunny open space, rich with color and filled with cheerfulness in the midst of the dark, high foliage of the forest growth around. Here are a multitude of flowers placed with precise appreciation of the proper heights and forms, and lest in winter the garden may appear naked and bare are used many evergreen shrubs.

To secure to the garden its fitting seclusion a boundary of some sort is necessary. This is usually some natural line, strengthened by artificial means. For instance, the garden of the Bartlett house is bounded at its two ends by the house and by the studio, and at the sides by the lines of trees and the garden walls. The pergola is a very beautiful way of forming a boundary or termination to a garden, often reinforced by pavilions at its extremities, or with its center marked by some feature like the Casino at Faulkner Farm. This pergola lends itself most naturally to the most formal type of gardening, whose greatest exponent in this country is probably Mr. Charles A. Platt, and two views of his most successful work are reproduced here.

Founded upon the old Roman and later Italian style of the gardens, Mr. Platt's work is conspicuous for a purity and freedom of treatment which marks it as living design and not mere copying. To adequately show the wealth of beauty of which his work is full would take many pages of illustrations, and those used here are chosen because they show in their highest development two features of garden architecture—the casino, or open-air tearoom, and the summer houses which form so desirable an accompaniment to every large garden.

Gardens of this type are beyond the reach of most of us and would be inappropriate to the average house. Yet the underlying motive can and should be used in every country place, however small; size is not an essential to charm, for, as Ben Jonson says,

> In small proportions we just beauties see,
> And in small measures life may perfect be.



A. C. BARTLETT HOUSE
COURT LOOKING NORTH TOWARD STUDIO
HOWARD SHAW, ARCHITECT



THE GARDEN OF WELD
CHARLES A. PLATT
ARCHITECT



CASINO
FAULKNER FARM
CHARLES A PLATT, ARCHITECT

THE CARNEGIE INSTITUTE EXHIBITION
BY WILLIAM HOWE DOWNES

THE important special feature of the twelfth annual international exhibition of oil paintings held by the Carnegie Institute at Pittsburgh is a loan collection of twenty-two paintings by Winslow Homer. This is the most complete group of the works of this eminent American artist ever brought together, and it affords a singularly valuable opportunity to form a just estimate of his art. The honor of being thus singled out belongs by right to this great painter of the sea and wilderness, whose power as the interpreter of the great outdoor world of wind and wave and forest and hill is matched by his imaginative intensity in pictorial narrative. The public art museums which have contributed to this exhibit are the Metropolitan Museum of Art, New York; the Pennsylvania Academy of the Fine Arts, Philadelphia; the Museum of Fine Arts, Boston; the Rhode Island School of Design, Providence; the Corcoran Gallery of Art, Washington; the Layton Gallery, Milwaukee; the National Gallery of Art (Evans gift), Washington, and the Carnegie Institute itself, a list which proves that Homer's works have been bought by no less than eight American public galleries during the lifetime of the artist.

The complete catalogue of the Winslow Homer group includes the following titles: *Hark! the Lark, Hound and Hunter, The Fisher Girl, The Wreck, On a Lee Shore, A Light on the Sea, Early Evening, Fox Hunt, The Gulf Stream; Searchlight, Harbor Entrance, Santiago de Cuba; Cannon Rock; Sunset, Saco Bay, the Coming Storm; The Gale, Banks Fishermen, Undertow, Huntsman and Dog, Flight of Wild Geese, The Lookout, All's Well, The Fog Warning, Maine Coast, The Two Guides* and *High Cliff, Coast of Maine.*

This group is well calculated to familiarize the visitor with every phase of Homer's activities. His marine painting pure and simple, for example, could hardly be better exemplified than by the extraordinary *On a Lee Shore*, belonging to the Rhode Island School of Design, in which the majestic sense of elemental power and the splendor of untamable natural forces are conveyed with overwhelming grandeur, or the *High Cliff, Coast of Maine*, belonging to the National Gallery of Art (Evans gift), in which the master's feeling for the rhythmic ebb and flow of tide and wave—with that subtle commingling of actuality and of mystery, of naturalism and imagination, which marks the work of the great



Medal, First Class, Carnegie, 1908

THE NECKLACE BY T. W. DEWING



Medal, Second Class, Carnegie, 1908

GRAND CANAL, MOONLIGHT BY HENRI LE SIDANER

artist—is manifested in all its perfection. On the other hand, the vitality and resourcefulness of his dramatic narrative ability are impressively shown in such striking story-telling pictures as *The Wreck*, belonging to the Carnegie Institute; *The Gulf Stream*, belonging to the Metropolitan Museum of Art, and *Undertow*. Among the innumerable pictures of shipwrecks and of rescues at sea, Homer's are easily the best. Other painters' attempts to convey the thrill and sense of peril, the realization of man's heroic uphill struggle with the forces of nature, are puerile in comparison with his epics of the ocean.

He appeals as much to the man in the street as he does to the artist and the connoisseur. This is because all minds instinctively recognize and do homage to the genuine, essential, vital truth of his creations. When Emerson wrote, "He is great who is what he is from nature, and who never reminds us of others," he might well have had Winslow Homer in his mind. Our belief in his absolute originality and the unalloyed national quality of his art is strongly confirmed by the loan exhibition at Pittsburgh, which is a fresh evidence of the intelligent and enterprising management of Mr. Beatty, the director of fine arts of the Carnegie Institute.

In an international art exhibition it is often difficult to avoid misjudging the relative merits of the various national schools of art represented. The usual predominance of the home artists is apt to bring about a false perspective. The just sense of proportion is maintained with difficulty in these international competitions, because it is always likely that one or the other of the foreign competing nations is not adequately represented. Taken at its face value, the collection of 344 pictures in the Carnegie Institute exhibition presents a striking demonstration of the superiority of the American painters, but this apparent superiority must be qualified in our thoughts by the cautionary considerations which have been suggested. Although there are many eminent artists among the European exhibitors—including such names as Alma-Tadema, Frank Bramley, Alfred East, Stanhope Forbes, John Lavery, Briton Rivière, John M. Swan, Grosvenor Thomas, E. A. Walton, Arthur Wardle, James Aumonier, Albert Baertsoen, Jean Béraud, René Billotte, Jacque Emile Blanche, Charles Cottet, André Dauchez, Albert Gosselin, Gaston La Touche, Henri Eugène Le Sidaner, Albert Lynch, Claude Monet, Fredéric Monténard, Jules A. Muenier, René Prinet, J. F. Raffaelli, P. A. Renoir, A. P. Roll, Arnold Gorter, Arthur Kampf, Antonio Mancini, H. W. Mesdag, José Villegas, Anders L. Zorn and Ignacio Zuloaga—my impression remains quite distinct that the majority of them are not represented by their best work; that, disregarding names, many of the best of the foreign works in the exhibition come from men who are totally unknown on this side of the ocean.

Blanche's *Venetian Glass* is a brilliant and showy exhibition picture, a *tableau d'effet*, and a distinctly superficial performance. Mancini impresses us more by his singularity of style and of expression

than by any solid qualities in his *Portrait of a Bohemian*. Zuloaga is ponderous and unpleasant, and his *Grape Gatherers Returning from the Vintage at Evening* would not require much change to become stage brigands. Zorn, though, as always, undeniably clever and vivid, is candidly brutal in his *Portrait of John Chipman Gray*. Cottet has done little more than forward a perfunctory *carte de visite;* and his full-length portrait of a smiling girl in no sense represents the serious side of his art. Of Albert Baertsoen's large canvas, entitled *An Industrial Centre: Snow-Covered Roofs*, the best that can be said is that it has the beauty of its ugliness and the picturesqueness of its squalor.

On the other hand, Le Sidaner's *Grand Canal by Moonlight* is a rarely poetical impression of the Venice of our day-dreams; its palaces loom through the soft, misty moonlight with a half spectral effect which is charming. Monet's two landscapes—one quite an early example, dated 1881, showing a stranded boat in a shallow harbor, and reminding the observer of Boudin; the other, painted as late as 1902, belonging to the Thames River series, and representing Waterloo Bridge swimming in an iridescent atmosphere through which the sun is vaguely shining in its half-hearted London way—are both worthy of his fame. John M. Swan's picture of two huge, clumsy polar bears, *Adrift*, on cakes of ice, is strikingly naturalistic, and tells its story well. Alfred East's *Haru-no-Yuki: Snow in Spring* is one of his well-painted and interesting illustrations of Japan. Arthur Kampf's three pictures of theatrical subjects are spicy, original and notably well drawn. Raffaelli has a good picture in *The House on the Border of the River*.

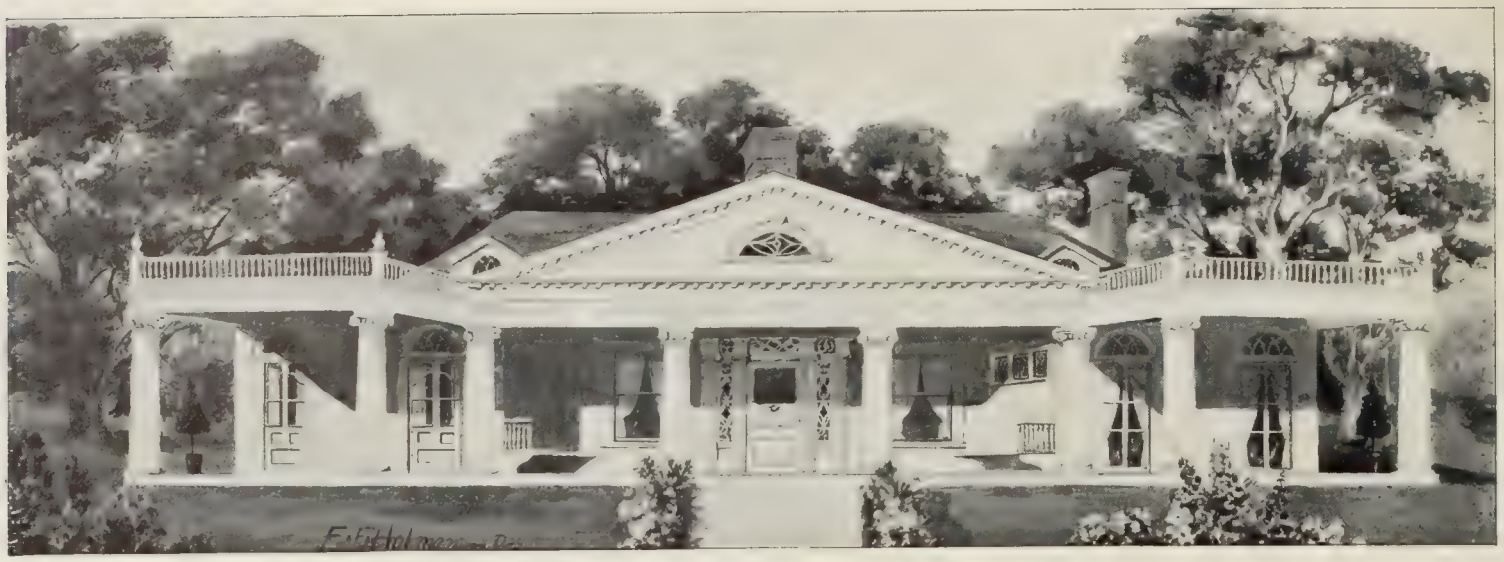
Turning to the American contributions, Thomas W. Dewing's *The Necklace*, the picture to which the first prize was awarded, first engages our attention. The engravings which have thus far appeared hardly do justice to the charm of this delicate painting. It is one of the most attractive examples of Dewing's sophisticated art. The medal of the first class, carrying with it a prize of $1,500, has been awarded in previous years to John Lavery, J. J. Shannon, D. W. Tryon, Cecilia Beaux, André Dauchez, Alfred H. Maurer, Frank W. Benson, W. Elmer Schofield, Lucien Simon, Gaston La Touche. The picture shown by the recipient of the second-class medal this year—M. Le Sidaner's *Grand Canal by Moonlight*—has already been alluded to. The winner of the third-class medal is Emil Carlsen, of New York, whose painting of *Surf* is a large, simple, airy marine piece in a truly exquisite scale of blues and grays.

In the landscape field the Americans make a great showing. The exhibition is arranged with irreproachable taste in four galleries, two of them the uncommonly large rooms known as galleries M and N, the largest picture galleries in America.



Medal, Third Class, Carnegie, 1908

SURF BY EMIL CARLSEN



COLONIAL BUNGALOW
PERSPECTIVE VIEW

E. E. HOLMAN
ARCHITECT

COLONIAL STYLE IN BUNGALOWS
BY E. E. HOLMAN

THE popularity of the bungalow grows. For the summer, or, indeed, for permanent residence, nothing else seems so to charm the fancy of the home-builder as these low, pleasant, hospitable-looking houses. The new bungalows do not always follow the severer lines of the original type of that name, which, as every one knows, was born and christened in India. The old-style bungalow was very plain, very low, and with a piazza running all around; the modern one is a law unto itself, and may be in almost any architectural style. Sometimes one-story high, sometimes a story and a half, it always preserves the essential bungalow features of plenty of piazza and a general effect of roominess and "homeyness." The example shown in illustration is in reality a low house in the classical or Greek style, which we moderns call "Colonial," simply because our "first settlers" were so fond of building in it. It is charming and effective in design. Its low, graceful lines and air of classical beauty combine so happily with a completeness of homelike comfort that, as its first owner said, "Every one, of course, falls in love with it."

As built in Corsicana, Tex., this house is most attractive. The exterior is clapboarded and painted white. The living-room and dining-room are finished in quartered oak, with a six-foot wainscoting, paneled, oak floors and beamed ceilings. The ornamental brick mantel in dark red, the Mission tint in which the oak is stained, and the rooms furnished in Mission style (though the architect had intended the house to be finished and furnished in Colonial style), give a quaint and delightfully cosy interior. Quartered oak was used throughout the whole house, and two tiled bathrooms were put in, furnished in the luxurious manner dear to the heart of the exacting modernist. And—last, but how far from least, every housekeeper knows—the kitchen and the pantry arrangements also were very complete.

The same house has since been built at Englewood, N. J., with a strictly simple Colonial interior. Here all the trim is white, with mahogany doors, old-style Colonial mantelpieces with open brick fireplaces, oak floors in the main rooms and a generally complete eighteenth century aspect. One exception to this must be noted, however: there are two bathrooms and also a servant's bathroom—departures from the "simple life," made necessary by the requirements of the twentieth century. A complete laundry has also been built on, behind the kitchen. The contract for this house, steam heated, was $8,650. Each of these houses has two finished rooms on the second floor, with ample space for four rooms and a bath.

SUMMER SCHOOLS NOTES

MR. ALEXANDER ROBINSON is conducting his annual sketching class in Holland until October 1. The headquarters of the class will be in a quaint fishing village near Amsterdam, where paintable subjects are plentiful. Daily excursions are easily made to other villages and museums containing examples of the old masters and noted Dutch modern painters. Mr. Robinson also

gives criticisms by post on drawings, water colors and small paintings. Students not members of the class may submit work in this way if desired.

FRANK TOWNSEND HUTCHENS has just returned from a year's work in Holland and France and begins the ninth season of his summer painting classes at Unadilla Forks, New York, on July 1. The Unadilla Valley offers a full variety of delightful landscape for sketching and is near Cooperstown, the home of J. Fenimore Cooper, and other quaint old towns noted in early American history. Pupils will receive Mr. Hutchens's personal attention two days in the week.

A SUMMER class will be conducted by the Nantucket School of Design at Nantucket, Mass., July 10 to August 15. Courses consist of applied design, landscape, still life, illustration, metal work, woodwork. Criticisms will be given daily.

A SUMMER class conducted by Mr. Alon Bement and Miss Sallie B. Tannahill, of the Department of Fine Arts, Teachers' College, Columbia University, will be held at Noank, Conn., from July 7 to August 11. Lessons will be given on the principles of design, landscape painting and illustration in oil, water color and charcoal. Miss Tannahill has been the assistant of Mr. Arthur W. Dow at his Ipswich, Mass., summer school.

THE CLEVELAND SCHOOL OF ART held the closing exercises of its twenty-sixth season Monday evening, June 8. An address was given by the Rev. Ward Beecher Pickard. An exhibition of work by pupils of the school was held June 10 to 14.

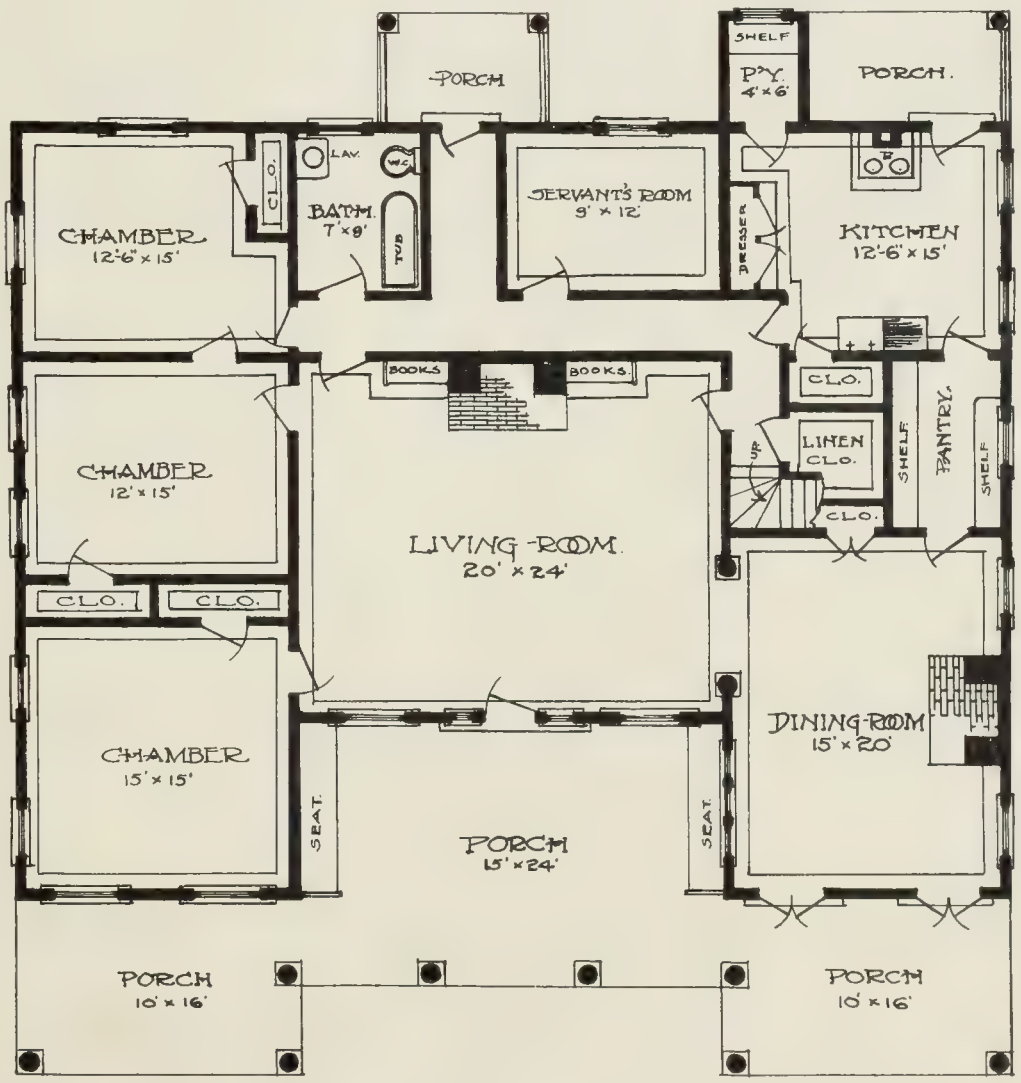
THE HANDICRAFT GUILD, of Minneapolis, Minn., will hold its summer session from June 15 to July 17. Ernest A. Batchelder, director, will be assisted by well-known craftsmen. Courses of instruction are given in design, composition, water color, pottery, metal and jewelry, leather, bookbinding, wood-block printing and stenciling.

MARSHAL T. FRY will open his summer class at Southampton, Long Island, July 1, to continue till August 12. Lessons are given in design and its relation to ceramics and textiles, landscape composition and out-door painting in charcoal and oil color.

THE CAPE COD SCHOOL OF ART will open its summer class July 1. The season closes August 1.

THE LYME SUMMER SCHOOL, which opened its seventh season in the picturesque old Connecticut town on June 15, continues until September 15. The work is under the personal direction of Mr. Frank Vincent Du Mond, who will give three criticisms a week.

THE COGGESHALL CAMP and Studio at Lanesville on Cape Ann have begun their season, which lasts until the middle of September.



BUNGALOW, FLOOR PLAN — E. E. HOLMAN, ARCHITECT

THE TEN AMERICANS
BY ARTHUR HOEBER

It is hard to realize that it is eleven years ago since ten prominent members of the National Academy of Design and the Society of American Artists seceded from those organizations and flocked all by themselves, forming a close association which they called "The Ten Americans." Yet much has taken place in these years since the mild revolution occurred. One of the Ten has been gathered to his forbears—John H. Twachtman—and his place has been filled by the election of William M. Chase. And a more liberal spirit has been developed within the walls of the National Academy of Design, while the poor Society of American Artists has passed entirely out of sight, being submerged by the older organization. Further, *mirabile dictu*, the last exhibition of the Academy saw just half of these Ten—five in short—hung prominently on the walls of its display, and a medal was voted therein to Mr. Tarbell, for his portrait of Dr. Seelye, which occupied the place of honor in one of the rooms! Thus time makes wondrous changes surely enough, and the youthful revolutionary with middle age settles down to conservatism!

Frankly, however, the withdrawal of the ten artists was a distinct loss to the Academy, which was felt in more ways than one for some time. There are not too many brilliant performers in that body, and all of these Ten are away above the commonplace. Each is certain, from time to time, to give forth a canvas of distinction, to evolve something worth the while. Their recent exhibition at the Montross gallery on Fifth Avenue was not only proof of this, but it was probably the most complete display of modern American work we have yet had, the standard being unusually high and well maintained. And the large crowds that attended showed unquestionably the efforts were thoroughly appreciated. Nay, more, the general interest manifested disclosed that the public is keen to discriminate, that it knows good art when it sees it, and that it is, furthermore, prepared to give a substantial appreciation as well, for there were many sales. All of which is a healthy sign. Small exhibitions, of course, have more attraction for the spectator than large ones. It is possible to see the show with more satisfaction and less fatigue, and one has not to



THE GUITAR PLAYER — BY JOSEPH DE CAMP

wade through a mass of tiresome *envois* to get something worth the while.

Only twenty-seven canvases were hung at the Montross galleries, at least two of the men sending but one contribution each, these being Willard L. Metcalf and J. Alden Weir. The former had his *Trembling Leaves*, seen in Philadelphia and commended heartily there. It was a remarkable interpretation of a simple phase of nature, a rendering of that most difficult color, green, which Mr. Metcalf succeeded with admirably. Mr. Weir's *The Peacock Feather* was of a young girl—titles count for little among these Ten—with a feather in her hat. Perhaps Joseph De Camp attracted the liveliest attention with three works, all of excellence, all rendered with delicious feeling and wonderful technical ability. A large canvas at one end of the room was his *The Guitar Player*, and showed a woman on a sofa with the instrument in her lap. The lighting here was attractively managed, the drawing of great power, and the conception of rare simplicity. Another canvas was of a young girl wearing *The Brown Veil*, and this was of feminine loveliness, a portrait head, painted with great spontaneity and directness, in agreeable color, the type being of fine American womanhood, while a third work, *The 'Cellist*, showed still another woman playing. This partook of the feeling of some of the little Dutch masters and was greatly admired.

Possibly, after Mr. De Camp, Childe Hassam attracted the visitor's attention, and he showed his variousness immediately with a nude, a lovely landscape, *Newport—October Sundown*, wherein he has rarely succeeded better, and a representation of the corner of *Broad and Wall Street*, showing the great



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ELEANOR — BY F. W. BENSON

structures, the Stock Exchange, and the crowd of brokers and populace generally, like so many flies crawling about. His manner of suggesting all this difficult architecture was an object lesson to his fellows, for it was indicated intelligently, indeed scientifically, and gave immediately the sense of the place. Incidentally, it disclosed the possibilities of this city as a fertile working ground for the painter and, time out of mind, the artist has best succeeded with the things about him, with which he is most familiar. The two sketches by Edward Simmons did not, unfortunately, fairly represent his talent and endowments. No one among the Americans is better equipped than is Mr. Simmons. He has in the years back produced work of the first order, but recently and, indeed, almost never in these days does he do himself justice in these displays of the Ten, which is a pity, for with the one show a year it might reasonably be expected he would make some sort of an effort.

Frank W. Benson, however, who is fecund, showed to advantage, one of his subjects being a portrait group of his daughters, loaned by the Worcester Museum of Fine Arts. The joyousness of this performance was contagious, the sparkling pigment, the beautiful young women, the sense of

the open and the lively color scheme contributing to make a most agreeable result. And Mr. Benson knows well his *metier*, painting with certainty and capacity, securing his results with a freedom of touch, a healthiness of method that cannot be over-commended. Still another portrait of a young girl, *Eleanor*, was no less attractive, and he had as well an interior of a girl reading before a fireplace, which he called *A Rainy Day*, while there was seen again his *Girl with Veil*—many were the women with veils in this exhibition—which was a highly serious performance. William M. Chase had several contributions, but they were all eclipsed by his remarkable still life, of some fish, and no one quite reaches Mr. Chase's excellence in the portrayal of such themes.

Thomas W. Dewing is surely a wizard with his medium. We seem to recall having said this before, but it is so applicable now, and for that matter, always. How he accomplishes his results is quite beyond the ken of the observer. Robert Reid, fresh from a summer out of doors, has chosen to devote his time to the portrayal of a lovely model, whom he has represented, now in a boat, again before the door of some arbored dwelling, or wandering through woodland in fashionable attire; but always with feminine charm, always beauty and grace, and with this, delicate, decorative color.



Owned by Saint Louis Museum of Fine Arts

PREPARING FOR THE MATINEE BY E. C. TARBELL

It remains only to speak of Edmund C. Tarbell, not the least endowed of this gifted group, a man who never puts his brush to a canvas without saying some worth the while. Only two efforts this time were to be seen, *Girl Cutting Patterns* and *Preparing for the Matinée*, which last was loaned by the Saint Louis Museum of Fine Arts. The simplicity of this was notable, for it represented only a girl before a mirror arranging her hat. It was however, an object lesson for the student in the way of placing pigment on the canvas, in the way of drawing and the disposition of light and shade.

INTERNATIONAL CONGRESS FOR THE ADVANCEMENT OF DRAWING AND ART TEACHING

BY FLORENCE N. LEVY

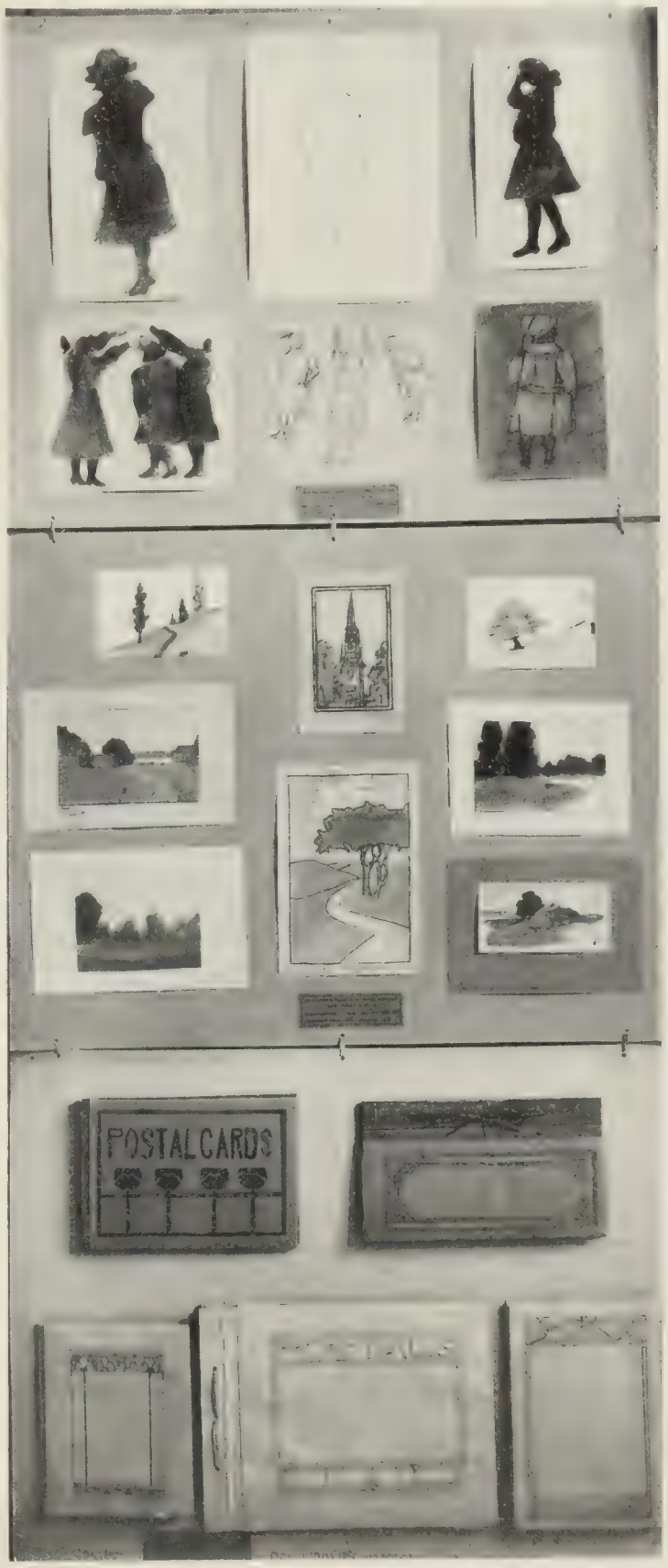
THE Third International Congress on Art Education meets in London August 3d to 8th. The first Congress of this kind was held in Paris during the Exposition of 1900; the second, in Berne in 1904, was attended by 800 members, representing 21 nations. There the art educational exhibits contributed by Boston, Springfield, Teachers College and Pratt Institute of New York, the Massachusetts Normal Art School at Hyannis and others won for the United States a strong position. In fact, they made such a favorable impression that the exhibits were lent, upon request, to several foreign cities and States.

A permanent committee was formed in 1904 to insure the continuity of the work from one Congress to the next, the plan being to hold these meetings every fourth year. The American Committee for this Third International Congress on Art Education consists of James Hall, Chairman, Director of the Art Department of the Ethical Culture School, New York City; Charles M. Carter, Director of Art Education in Denver, Colo., and William Woodward, Professor of Art, Newcomb College, Tulane University, New Orleans, La.

The Advisory Committee comprises Solon P. Davis, of Hartford, Conn., who is chairman of the cooperating committee of one hundred; Mrs. Matilda E. Riley, St. Louis, Mo.; Miss Wilhelmina Seegmiller, Indianapolis, Ind.; Henry T. Bailey, secretary, North Scituate, Mass.; Cheshire L. Boone, treasurer, Montclair, N. J.; J. Frederick Hopkins, Baltimore, Md.; Leslie W. Miller, Philadelphia, Pa.; Walter S. Perry, Brooklyn, N. Y.; Walter Sargent, Boston, Mass.; James Parton Haney, chairman subcommittee on publication, New York City.

The honorary president is Elmer Ellsworth Brown, United States Commissioner of Education at Washington, and there are a number of honorary vice-presidents, among whom may be mentioned Dr. Nicholas Murray Butler, president of Columbia University; Sir C. Purdon Clarke, director of the Metropolitan Museum; Frederick Dielman, president of the National Academy of Design; Daniel C. French; Halsey C. Ives, director of the St. Louis Museum; John La Farge; Dr. William H. Maxwell, superintendent of the New York Public Schools; Charles F. McKim, architect; J. Pierpont Morgan, president of the Metropolitan Museum; Frederic B. Pratt, director of Pratt Institute, Brooklyn, and Henry Walters, of Baltimore.

The official invitation for the United States to participate in this Congress came through the British Foreign Office. The Department of the Interior then appointed Charles M. Carter, of Denver, and Henry Turner Bailey, of North Scituate, Mass., as official delegates from the United States. They



ART WORK — NEW YORK CITY SCHOOLS

will report the proceedings of the Congress to the Bureau of Education at Washington.

The aims of the Congress are to place the teaching of drawing and art on the best principles; to insist upon the extreme importance of training workmen to become better craftsmen, more particularly in such industries as are dependent upon art for their success; to obtain proper recognition for all art teachers, and to discuss the methods of teaching as they appeal to the different classes of teachers of drawing and art throughout the world.

The work of the Congress will include the reading and discussion of papers, lectures, and an international exhibition of work. Applications for space were received from the United States, France, Germany, Italy, Austria, Japan, Belgium, Hungary, Russia, Sweden, Switzerland, Chile, Newfoundland, Scotland, Ireland, Finland. England, of course, will be very fully represented.

The interchange of ideas between teachers of all nationalities and the opportunity for studying and discussing their principles and methods, together with the examples of actual work done in the various schools, cannot fail to stimulate and improve art teaching and education generally.

The exhibition of the work of the public schools of the United States was shown in New York, May 14 to 18. It is a composite exhibition of the children's work arranged by grades. The following States accepted the invitation to exhibit: Ohio, Illinois, Indiana, Iowa, Colorado, Louisiana, Michigan, Minnesota, Wisconsin, Rhode Island, New Jersey, Massachusetts, Connecticut, Pennsylvania, New York,Vermont, Maine, California, District of Columbia, Maryland, Washington, New Hampshire, Montana and Missouri. Each mount contains the work of several children and often from a number of cities. These gray mounts are hung in three lines, the top one being devoted to illustrative drawings, the middle one to drawings and paintings made from nature, and the lower section, known as "structural," consists of designs and work actually made from these designs. The section shown in our illustration represents work done in the seventh grade, where the average age of the children is thirteen years. The pencil drawings are from Chicago, Ill., and St. Louis, Mo. Nature drawings are from St. Louis, Mo.; Homestead, Pa.; Minneapolis, Minn.; Pittsburgh, Pa., and East Orange, N. J. The structural work is from New York City (Boroughs of Manhattan and The Bronx).

Some cities have confined their exhibits to certain phases of art work. Denver, for instance, is represented only by some striking tissue paper windows and a group of large carbon photographs illustrating schoolroom decoration; Philadelphia has sent only illustrative and nature drawings, while, on the other hand, the Boroughs of Manhattan and The Bronx, in New York City, are represented only by the craft work done in the various grades.

In addition to the elementary and secondary public schools throughout the United States there are separate exhibits from some of the art schools, particularly those where special attention is given to the preparation of art teachers. Among these may be mentioned the New York School of Art, Teachers College of Columbia University, Pratt Institute of Brooklyn, the Art Institute of Chicago and the Rhode Island School of Design of Providence.

Besides the exhibition, the American Committee has published a handsome volume, "Art Education in the Public Schools of the United States," which contains over four hundred pages and more than a hundred full-page illustrations. The various chapters have been written by experts, as follows:

1. The Development of Art Teaching in the Public Schools, by the Editor, James P. Haney, Director of Art and Manual Training, New York City (Boroughs of Manhattan and The Bronx).
2. The Philosophy of Elementary Art Education—Colin A. Scott, Professor of Psychology, Boston Normal School, Boston, Mass.
3. Child Study in Relation to Elementary Art Education —Lecturer on Education.
4. Organization of Art Teaching in the Elementary Schools—Julia C. Cremins, Assistant to the Director of Manual Arts, New York City.
5. Art Education in the Elementary Schools—Cheshire L. Boone, Supervisor of the Manual Arts, Montclair, N. J.
6. Art Education in the High Schools—Charles M. Carter, Director of Art Education, Denver, Colo.
7. Art Education in the Evening Schools—J. Frederick Hopkins, Director of Maryland Institute of Art and Design, Baltimore, Md.
8. Art Education in Normal Schools—Harriet C. Magee, Director of Art, Public Schools of Chicago.
9. Art Education in Colleges—William Woodward, Professor of Art, Newcomb College, Tulane University, New Orleans, La.
10. Normal Art Schools—Jeanette Buckley, Principal Normal Art School, Art Institute of Chicago.
11. Professional Organizations—Frederic L. Burnham, Massachusetts State Agent for Drawing.
12. Art Museums, with Special Reference to Their Use by Public Schools—Florence N. Levy, Editor, "American Art Annual," New York City.
13. Statistics—George H. Martin, Secretary Massachusetts State Board of Education.

The underlying purpose of art education in our elementary schools is not to create artists but to cultivate a sense of appreciation for beauty in every form, to help the children to see nature and the best in their daily surroundings, to train the hand to execute what the mind conceives. Gradually more skill of hand is acquired until, in the upper grades, some of the work is equal to that of trained craftsmen.



"One touch of melody makes the whole world kin"

RECENT EXAMPLE OF COMMERCIAL DESIGN

BY J. J. GOULD

THE drawing reproduced above is an interesting example of the progress being made in advertising design along the lines of illustration of magazine fiction. The artist, J. J. Gould, of Philadelphia, tells a story about the phonograph in his picture, just as an artist illustrating a story tries to tell it in his illustration, with this difference, that the design must be self-explanatory without the aid of text.

PHILADELPHIA CITY HALL COURTYARD IMPROVEMENT

THE City Parks Association, of Philadelphia, in its endeavor to stimulate interest in the development, not only of new parks for the city of Philadelphia, but in creating public sentiment in favor of making better use of what the city already has in the way of open spaces, has appropriated one hundred dollars for a prize for a scheme of decoration for the City Hall courtyard and the pavements surrounding this building.

They have appointed Mr. John F. Lewis, president of the Pennsylvania Academy of the Fine Arts; Mr. David Knickerbacker Boyd, president of the Philadelphia Chapter, American Institute of Architects, and Mr. Milton B. Medary, Jr., president of the T Square Club, to act as a committee and jury of award. This committee has arranged an open public competition to secure plans and drawings with the above end in view. The commission has associated Professor Paul P. Cret, of the University of Pennsylvania, to assist them in carrying out this work.

The object of this competition has been to obtain a comprehensive scheme of decoration for the courtyard and pavements surrounding the City Hall, Philadelphia. This scheme must be such that it can be carried out either at once or by degrees, but without losing the necessary unity of design. The advantages of such a plan at this time are apparent from the fact that the statue scheme already begun on the north pavement and the lamps on the south pavement must conflict if either is carried all the way around the curb line. Although possibly some portion of the winning scheme may be taken advantage of by the city, and utilized for a temporary decoration during the Founder's Week Celebration next autumn, it must be borne in mind that this decoration if used will be eventually of a permanent character.

NATIONAL SOCIETY OF CRAFTSMEN NOTES

THE recent Special Exhibition of Book Bindings held in the rooms of the National Society of Craftsmen is an evidence of the popular growth of this Society. It is intended by the committee in charge that many of the bindings forming the nucleus of this collection shall remain permanently in the rooms of the Society. It is intended that this permanent exhibition shall be representative of the best book-craft done throughout the country.

Miss Freeman exhibits an attractive book of Grolier design in gold and onlay. Miss Davis shows a well-forwarded and finished binding of chaste design, with conventional leaf form enrichments for corners.

Miss Hall's book, "Songs of a Wedding Day," was in crushed tan levant, the design being made up of flowering stems and leaves, the antique tooling used, with touches of green and red onlay.

Miss Helen Livingston Warren showed two very attractive books, with delicate, lacelike designs. One of Miss Warren's books was decorated on the inside only. This is a test that only the experienced forwarder can stand.

Miss Adeline G. Wykes, a pupil of Miss Warren, showed two Guest Books in green and brown levant, both of which deserve special notice. Her small volume of Michelangelo's sonnets is particularly well designed. It presents an attractive color scheme of greens and turquoise blues. Miss Wykes also exhibits a well conceived and executed binding for a birthday book.

Miss Mary and Mr. Harvey Chatfield are well represented. Miss Chatfield's charming little volume in tan calf, gold tooled, with touches of color, should be mentioned. There is good tooling in Mr. Chatfield's books—notably in "Peggy, Her Book," which has an appropriate border of conventionalized roses and leaves.

Dr. Morris Lee King showed a group of finely finished bindings. Dr. King is an amateur who works simply for his own pleasure, with remarkable results.

Miss Fanny Dudley shows a well-bound book in green levant, of pleasing design, Miss Pomeroy two books in which a somewhat naturalistic treatment of grapes and leaves is employed.



BINDING IN EMBROIDERY AND SILVER — BY ELLEN GATES STARR

Miss Ellen Gates Starr, of Hull House, Chicago, a former pupil of Cobden Sanderson, exhibits a beautiful binding of the "Shepherd's Calendar," from the Kelmscott Press. Miss Starr also exhibits an unusual binding in embroidery and wrought silver.

Miss Diehl's large binding for a Bible, made in leather with oak boards, shows a masterly spirit in the assimilation of materials controlled by good design.

Miss Stiles, of Chicago, and Mr. Otto Zahn, of Memphis, Tenn., both exhibit serious works, as does also Miss Elizabeth Marot, of Philadelphia.

The Loan Collection of works by foreign binders was loaned by Mrs. William A. Taylor. It included bindings by De Cuzin, Rivière, Miss Prideau, of London, Zanesdorf, also of London.

One example was shown of the Club Bindery, of New York, which employs an imported force of workers.

An interesting group of hand-printed books was shown, including "Paradise Regained," from the Ashendene Press, of London; "Paradise Lost," from the Dove Press, London. Also works from Vale Press and Essex House Press.

Reference should be made to a fine collection of book plates and illuminations, which formed a part of this exhibition. This included the vigorous, well-designed work of Miss McEwen, of Detroit, the engraved book-plates by Messrs. McDonald and Chamberlin, as well as some thirteen plates designed by the Eatons of Brooklyn.

The SCRIP

conducted by
ELISABETH·LUTHER·CARY

RECENT ACCESSIONS OF MODERN ART IN THE WILSTACH COLLECTION

BY ELISABETH LUTHER CARY

TOWARD the end of last year a considerable number of pictures, both ancient and modern, were added to the already notable Wilstach Collection in Memorial Hall, Fairmount Park, Philadelphia. The modern pictures of the new group, while hardly, perhaps, of the first importance in the sense of adequately representing the best of the modern masters, give a crisp impression of artists whose talent is of a high order, and have been selected with such eclecticism of taste as to cover a wide range of inspiration and of nationality.

In the early example of Miss Mary Cassatt's work we have a particularly interesting canvas in which the most casual observer may see how firmly the artist's achievement with its high degree of technical development is rooted in her personal endowment. The subject consists of a couple of girls leaning on the railing of a balcony and a man standing in the shadow behind them, talking to one of them, who listens with head upraised. The attitude and gestures are free and animated and give the impression of the class to which the people belong, a class unrestrained by conventions of self-repression and conformity to rigid standards of personal reticence. The handsome young forms are ample and strongly built, the modeling is fuller and closer than in most of Miss Cassatt's later pictures, the foreshortened features of the girl looking up into the man's face are drawn with a thorough mastery of the problems presented by the difficult position, and the hands and arms of both girls are admirably analyzed. The types conform to an ideal which has been consistently adhered to by the artist. The firmness of the flesh, the curve of the strong shoulders, the deep chests and beautifully shaped heads are eloquent of that large and wholesome beauty which Miss Cassatt seems almost to evoke in her models, which certainly is not a general characteristic of modern womanhood, yet which appears in her work with the air of belonging to the essential nature of the persons she portrays.

In the present instance the charm of expression also is great, particularly in the case of the girl leaning with both arms on the balcony. Her half-smiling mouth and musing eyes indicate with much subtlety the idle movement of her thought. The color is brilliant without being bright, and follows a more or less clearly defined path from the pink flower in the hair of the girl at the right to the scarlet shawl of her companion, and the passage of the light, swinging in a free curve from the strip of wall against which the man's hand is pressed across the mass of pale color in the dress of the girl at the right and touching the arms and hand of the girl at the left, to sink almost into shadow where it rests on the man's broad-brimmed hat, shows a careful planning for orderly statement of the pictorial features of the scene. Yet neither the pattern of the light and shade nor the rather intricate linear design is imposed upon the composition, but grow naturally out of it, so that its marked decorative quality appears inevitable. This, of course, is the most expressive and satisfactory kind of decoration and Miss Cassatt's command of it has always insured her place in the front ranks of Impressionism, since it is the masters in that school who recognize the value of the decorative principle which their incompetent followers throw to the winds.

Although Miss Cassatt is an American, and we can no better afford to neglect that fact than we can afford to forget the nationality of Whistler, she owes much to those sources of sound teaching which she intelligently sought abroad, and her talent no less gratefully admits its French bringing up than its American inheritance.

When we turn from Miss Cassatt to Jean-François Raffaëlli we find an art so purely and conspicuously French in its characteristics as to impress its nationality upon the mind before anything else is observed. Raffaëlli is represented in the recent accessions by a quite different composition from the *Repose*, which won for him a gold medal at the Paris Exposition of 1889, and which has been for

some years in the Wilstach Collection. The new picture is a homely episode of farm life in one of those environs of Paris where the city seems to encroach more or less upon the rural physiognomy of the landscape. An old peasant workman stands with arms akimbo and spade at rest, looking full at the spectator. The rugged face, the clumsy attitude, the awkward clothes, the great shapeless tool, the broken ground and distant cart and team are all indicated with a precision of touch and vision, a discriminating searching observation that leaves no essential point in the little human story untold. We know the age of the peasant and the degree of his intelligence, what his virtues are and what his vices. We know the kind of work he has been doing and its difficulty and the small amount of enthusiasm he feels for it, or would be justified in feeling. Nothing is omitted and nothing is other than commonplace and somewhat dreary, yet the effect is that of impressive beauty, because the energy of life is so strongly suggested. In the art of representation wherever we feel the sense of life we have a consciousness of poetry—of the hand of the maker at work infusing matter with spirit. On its technical side the picture of the old peasant resembles Raffaëlli's manner in those amazingly clever colored etchings by which he is well known in this country. He has used a strong black outline and other lines that define the inner modeling. The touch is sharp and light, the drawing is sure and the figure is enveloped by a clear atmosphere. The expressiveness of the method, a certain terse adequacy of statement, resembles what in the art of writing or speaking we characterize as wit. One may almost consider the brusque shorthand of Raffaëlli's method in such work as this with its unconventional conventions and its swift effects of a kind not easily explained, but immediately understood, a kind of *argot* which fits as the glove the hand the subjects that are his favorites, the population of the Paris suburbs and the landscape against which it is seen.

Giuseppe de Nittis, Raffaëlli's contemporary, was born in 1846 at Barletta, near Naples. He came to Paris in 1868, the year in which Manet sent to the Salon his portrait of Emile Zola and his *Woman with a Parrot*, now in the Metropolitan Museum of Art. Manet at that time was still the joke of Paris. People went to see his pictures only to laugh at them. They treated him, says his biographer, M. Duret, "*en fort petit garcon*." Somewhat recovered from the shock attending the famous *Olympia*, they found a visit to his exhibits so amusing that they felt almost tolerant of the poor, ignorant and misguided person thus essaying to practise an art of which he knew nothing. Manet, nevertheless, had gathered about him a group of enthusiastic admirers, and of these de Nittis became one. De Nittis, however, united to his French taste and training an Italian elegance that pleased the public better than Manet's irritating bluntness of vision and expression. He painted the gay life of the brilliant city with a kind of gentle zest that captured the imagination, and chose for his themes agreeable and lively incidents in an eminently social world. If Raffaëlli's slouching peasants are eloquent of common tasks and primitive pleasures, the men and women who furnish de Nittis with pictorial material engage only in the pastimes developed by civilization carried as far as Paris carries it. The picture that represents him in the Wilstach Collection is entirely worthy of his charming talent. The subject is a *Return from the Races*. A group of fashionably dressed people are sitting under the trees at the left, watching the procession of carriages approach along the smooth, hard roadway. The faces and figures are simplified in accordance with the practice of the impressionists, but each is painted with a closeness of characterization that gives it a perceptible individuality however generalized its forms may be. The color harmony is delicious—a general gray tone that warms into rose and cools into blue, without anywhere becoming too cool or too warm. There are touches of dainty color in the flower beds and parasols, and the sky is dappled with gray clouds on a ground of pure, pale blue, but the lady on the left in a gray ruffled gown, holding a black fan and a white parasol, concentrates the main notes of the color composition which passes in a delicate gradation from a gray that is almost white through a neutral middle tone to a dark that has the value of black. For the rest, the drawing is precise and lively, the perspective of the trees and of the seated figures and the carriages in the roadway gives the effect of great distance. The air in which the scene is bathed is the very atmosphere of Paris, clear and thin and brilliant, yet with a kind of radiant summer haze that enlivens everything near and far and obscures nothing. Those who care intensely for the spirit of place in a picture and are moved by the Parisian ideal will find endless satisfaction in the competent execution and brisk, happy spirit of this portrayal of a fleeting spectacle. It will not yield any sentiment save that which properly belongs to it—a sentiment the most sophisticated and unromantic kind, yet adapted to exquisite manifestations. Only a painter with the most sensitive of finger-tips could handle it without



Wilstach Gallery, by Courtesy of the Commissioners *Photograph by Rittenhouse*

RETURN FROM THE RACES
BY GIUSEPPE DE NITTIS

brushing away its surface bloom, and only a thinker capable of disentangling the significance of innumerable complicated impressions could so reduce an intricate subject to a simplicity that does not imply emptiness.

Against these paintings, which betray the strength of French influence upon the susceptible American and Italian temperaments or show as in Raffaëlli the pure Parisian product, the painting by George Clausen stands out in bold relief. Mr. Clausen was born in England and is an Associate of the Royal Academy of Arts. While his work, like that of the majority of modern painters, displays knowledge of French technique on the part of the artist, it is essentially English in feeling, as emotional as de Nittis is unemotional and typically British in its tendency to embody an idea equally appropriate to expression in language. The example chosen for the Wilstach Collection is called *Planting the Tree* and shows a fine old English gardener with his boy engaged in that interesting task. The pose of the man and his gesture are expressive of his complete familiarity with his work and absorption in it. Steadying himself upon his spade, he pushes the roots of the tree into place with his foot, while he holds its upper branches in his right hand. The boy is eagerly attentive to his minor part in the little rustic drama. The pleasant English landscape, with its moist air, its cool greens, its well-cared-for aspect, is painted straightforwardly. The two figures in their putty-colored smocks and red neckties are natural and simple and the picture as a whole lacks the slightly forced poetic note that gives to some of Mr. Clausen's more recent pictures an excessive emotional and symbolic significance, while his personal manner and powerful modeling of the earth's surface are seen effectively if not at their best.



Wilstach Gallery, by Courtesy of the Commissioners *Photograph by Rittenhouse*

INTERIOR BY W. B. THOLEN

In the fine landscape by Fritz Thaulow we have represented the modern Norwegian school. The subject is *The Sun in Norway*, and the rendering is full of Northern sentiment. The river, partly in bonds of ice, flows green under a cold sky. Little orange fires on the left bank send up their smoke, cheering the wide expanse of snow. The picture differs from many of Thaulow's in communicating a sense of loneliness and dreariness not fully relieved by the signs of human



Wilstach Gallery, by Courtesy of the Commissioners — *Photograph by Rittenhouse*

PLANTING THE TREE — BY GEORGE CLAUSEN

habitation—perhaps emphasized by these. There is a kind of melancholy in the scene that recalls the impression made by Norway upon William Morris, the chill that struck his spirits when he gazed on "the old hills which the eyes of the old men looked on when they did their best against the Weirds." Usually in Thaulow's pictures this is absent, his streams run gaily between their banks and his red-roofed houses suggest comfort and pleasantness of living within their walls. Even in the present example he makes no effort to eliminate the brighter elements of his subject, and his strong color and vigorous touch give a stimulating character to the impression made upon the mind of the observer. The stern implications of the landscape are relieved by the vivid light and the suggestions of the winter's departure. Just above this landscape hangs Mr. Alexander's portrait of Thaulow, in which we see him bluff and blond and cordial, with a downright, kindly look—a nature both joyous and tender. The face corresponds with the work, of which one may say first and last that it is sound—sound in feeling, sound in execution and sound in interpretation.

The canvas entitled *Solitude*, a study of woodland by Jean François Millet, discloses a totally different vision. Here, also, the sentiment of a lonely place is not only seized but emphasized. There is an almost conscious sadness in the aspect of the tall, dark trees and the unity both of composition and color is impeccable. The picture is an admirable example of Millet's belief in the value of a general impression. "One man," he said, "may paint a picture from a careful drawing made on the spot, and another may paint the same scene from memory, from a brief but strong impression, and the last may succeed better in giving the character and physiognomy of the place, even though all the details may be inexact." His picture of this solitary forest, not remote from human dwelling-places, we note, since there is a wall and gate in the foreground, but without any suggestion of being the haunt of gods or men, is painted thus impressionistically and emotionally. The individual life of the trees is not shown; they are just trees making a deep shade and

a kind of mystery in the landscape. The effect of them corresponds to that of mystical incantations, the words of which cannot be understood. They are brushed thinly in with an umber tone and scumbled over with a kind of mauve, the picture being apparently a study, although it may very well have been carried as far as the artist desired. The charcoal or chalk outlines show plainly and there are sketchy lines in the foreground. The line is solemn and somewhat slow rather than nervous and fiery, and the masses of tone are nobly composed. Obviously the artist was bent primarily on rendering the appeal of the place to his meditative mood before introducing any detail, however significant. The execution, whether one considers it that of a study or not, is singularly satisfying. The thin scumble of pigment expresses the artist's intention much more simply and delightfully than the heavier impasto of many of the finished pictures of his middle period.

To turn from this art to the art of E. Boulard is to see a diametrically opposite temperament expressed with equal success. A woman sits writing at a desk in front of a window, the lower panes of which are stained glass. A tapestry is hung on the wall. On the floor is a rug, the colors of which are pink and blue. The woman's gown is a dull rose-color and there are dim gilt frames on the wall. All the furnishings and ornaments of the room are discriminated in character and texture with a dainty, fastidious touch. The color scheme is delicately worked out with well-considered repetitions and variations. The whole resembles a formal bouquet of carefully chosen flowers.

A very different type of interior is shown in the picture by W. B. Tholen, one of the modern school of Dutch painters, whose work is definite rather than delicate, and who in this instance has painted a child feeding a bird, silhouetted against a window. The attitude is expressive, the pattern of light and dark is good, and the subject makes the appeal of intimacy, but in its especial surroundings the canvas wears a look of clumsiness, due in part to the monotony of the color and in part to the cursory drawing of the child's head.

If we add to these examples of modern painting Gennaro Favai's beautiful view of Ca Mosto, Venice, Zügel's superb *Cattle* and the two examples of the work of Alexander Harrison and his brother, Birge Harrison, the wide range of the new accessions will be pretty thoroughly established. Favai's color scheme is startling. A green light falls on the building, above bends a deep peacock-blue sky, the foliage is red and red bricks show under the stucco of the walls, there are blue and green reflections in the water, and the black bulk of a gondola shows dark against the red doorway. This rich harmony of strong and positive hues avoids the garish only by the precision with which the value of each color is measured, but the result is triumphant and the exquisite drawing of the architectural ornament adds a touch of fineness that lends indescribable distinction to the bold composition. Zügel's cattle meet those of Troyon in merciless competition, displaying their astonishing beauty with so modest a technique as to elude the casual observer—but where in any art can they be surpassed as animal portraiture? Mr. Alexander Harrison's *Boys Bathing* and Mr. Birge Harrison's *The Mirror* are both interesting examples that show the touch of an artist and an artist's vision, though with a higher regard for the obvious than is betrayed in most of the paintings mentioned above.

In this varied collection of pictures by artists gifted in very diverse directions it is possible to discern at least one quality that is held by them in common—that of reserve. There is no example of glaring color or declamatory style. In each instance the idea has been clearly conceived and the execution is free from tricks of any kind. Nearly every example possesses the virtue of a learned composition and shows a respect on the part of the artist for the special quality of his material; and there is no abnormal seeking for extravagant effects. To judge art by such achievements would be to find it reticent, quiet, with delicate moods and controlled tastes, not a thing either of the market place or the sanctuary, but intended preeminently for the connoisseur's gallery. If the Wilstach Collection is fortunate enough to be able to keep to this standard of taste in its accessions, it will soon become, if, indeed, it is not already, an important agent in that uplifting and refining of the community which art accomplishes. In the absence of great masterpieces a museum cannot do better than to represent as fully as possible the schools of art in different parts of the world by the more serious and competent among their members, and the opportunity to become familiar with this art, which is secondary, if you like, in relation to the mightiest works of the great ages, but which is neither meretricious nor petty in any degree, is an unquestionable advantage for any community. William Morris, whose power of self-expression was never at a loss, after defining the quality of great art, added: "This is the best art, and who can deny that it is good for us all that it should be at hand to stir the emotions. Yet its very greatness makes it a thing to be handled carefully,



Wilstach Gallery, by Courtesy of the Commissioners — *Photograph by Rittenhouse*

ON THE BALCONY — BY MARY CASSATT

for we cannot always be having our emotions deeply stirred. That wearies us, body and soul, and man, an animal that longs for rest like other animals, defends himself against that weariness by hardening his heart and refusing to be moved every hour of the day by tragic emotions—nay, even by beauty that claims his attention overmuch. Such callousness is bad, both for the arts and our own selves, and, therefore, it is not so good to have the best art forever under our eyes, though it is abundantly good that we should be able to get at it from time to time," which is not, of course, an argument against procuring the best art for museums, but rather an argument in favor of it, but which puts the case by easy inference for the quiet excellence of minor examples.

ALUMNI EXHIBITION OF THE ART STUDENTS' LEAGUE

BY ARTHUR HOEBER

AN INTERESTING showing of work by men and women at one time pupils of the Art Students' League, of New York, was held at the galleries of the National Arts Club in May. The doyen of the group was Charles Y. Turner, closely followed by Carl Hirschberg and Irving R. Wiles, while there were familiar names, such as Bruce Crane, Louise Cox, Charles C. Curran, William J. Whittemore, Louis Loeb, Ella Condie Lamb, Lucia Fairchild Fuller, Robert F. Bloodgood and Edward Penfield. More recent graduates figured as well, youths and maidens who have won honors and who count seriously in any estimate of modern art achievements. Of the older men and women, several date back to the old days of the eighties, when the classrooms were on the corner of Fifth Avenue and Sixteenth Street, away up on the top floor, when enthusiasm ran rife and the art students were far fewer in number. From there the League migrated over to East Twenty-third Street and finally came into its present quarters in the Fine Arts Building in West Fifty-seventh Street, with all the modern improvements.

And as if to make the memory stronger of the older days, there was a portrait of Walter Shirlaw, by C. Y. Turner, an admirable likeness in an intimate pose, to the life, recalling a favorite instructor who came back in the late seventies with laurels gathered at Munich and made a considerable stir in New York art circles. Mr. Turner was also represented by some of his studies for the decoration of the Baltimore Court House, of the *Burning of the Peggy Stewart.* Irving R. Wiles, one of the leading American portrait painters now, offered the likeness of a lady, *Girl in Black*, of alluring technical cleverness, thorough draughtsmanship and general happy manner of presenting femininity, while from Louis Loeb there was his remembered decorative canvas, containing several figures, called *Twilight—Calm Refuge of Day.* Bruce Crane disclosed no less ability and charm than earlier in his landscape work and, indeed, must be accounted as one of the serious men working in this direction. Time was when Mr. Crane was more or less identified with snow pictures, gray transcripts of the late afternoon, with a streak of luminous light along the horizon. Though he has not renounced the winter effects, he has added fall themes and the summer greens.



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OLD PEASANT WORKMAN — BY J. F. RAFFAELLI



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'THE MEUSE." BY D. Y. CAMERON

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THE NATIONAL SCULPTURE SOCIETY'S EXHIBITION AT BALTIMORE—II. IMAGINATIVE WORK BY LEILA MECHLIN

IF ONE thing was demonstrated more plainly than another in the National Sculpture Society's exhibition at Baltimore it was the fact that the sculptors of America have visions—that having learned the language of art they are employing it to [illegible] purpose. It is as necessary that the [illegible]hould learn his a, b, c's as the painter [illegible], but having gone so far on the road there is no reason why he should come to a standstill. Fine modeling is undoubtedly an achievement, but sculpture does not attain its full dignity until it becomes interpretative and perpetuates not [illegible] but thoughts and emotions. There is, of course, danger of the subjective interest becoming dominant, but only when the author of the work is not a sculptor by first intent. The more beautiful the theme the more certainly it should receive beautiful rendition.

By Maeterlinck's *Les Avengles* was suggested the group *The Blind*, by Mr. Lorado Taft, which occupied a central position, the place of honor, in this exhibition, and to which much attention was called. Ten or twelve sightless men and women, having lost their leader, are depending upon a little child, held high in its mother's arms, for guidance, and are pressing close to one another, reaching out timidly and appealingly, and yet moving on. Some saw in it merely an illustration of a well-known tale, but to others it conveyed larger significance. While inspired by a narrative, it seemed to interpret universal experience—the walking by faith, the unknown future, the leadership of the child, the outreaching for things unseen—aspiration, progress. It was tragic, but not fearful; dramatic, but yet restrained. The figures, without being huddled, were brought into a compact, related mass, and though broadly treated, displayed in their modeling delicate beauty. Though the embodiment of profound thought, this group was also a plastic expression, and while it created a feeling of awe, it charmed and uplifted.

Some of the same loftiness of purpose, together with a love of the art, was manifested in the works of Mr. Taft's pupils, quite a number of whom were represented. Plaster is an extremely unresponsive medium, but even in this material Miss Nellie V. Walker's group entitled *Her Son* was exceedingly impressive and lovely. Perhaps it was intended for the Madonna and Christ, possibly for any mother and son; it did not matter, for what really signified was the firm, simple modeling, the insistent personality, the beauty of expression. Merry, sculptural and commendable, but less noteworthy, were Clyde G. Chandler's small group, *The Good Little Shoes That Would Go to School*, and Leonard Crunelle's clever terminal figure, a boy holding a squirrel on his arm.

One of the surprises and delights of this exhibition was the excellent showing made by a group of young Baltimore sculptors—men who, though comparatively unknown, contributed works of distinguished merit. The *Separation of Orpheus and Eurydice* by Mr. J. Maxwell Miller was an ambitious but by no means a misdirected effort. The composition was well built up, the figures finely modeled, the suggestion of weight and energy nicely defined, and the lines, from every viewpoint, were rhythmical. Very different was this in spirit from the works inspired by the classical half a century ago, when, in spite of the best intentions, nude figures were given the appearance of having been stuffed rather than modeled and sentiment drizzled into sentimentality. Mr. Hans Schuler's group *Paradise Lost* was a work of the same order, equally as strong, and perhaps even more dramatic. The feeling in it was intense, yet not overwrought, the significance both profound and patent. To all ap-

pearances this work had primarily sculptural conception and did not suggest the probability of having been named after being completed. In addition to these groups Mr. Miller showed a charming design for a fountain, *The Seasons*, a statue of *Ishmael*, two portrait busts and a panel, *Poetry*, for the Concert Hall of the Peabody Institute; and Mr. Schuler a panel, *Music*, for the same hall, two figures, *Memory* and *The Life of Man Is but as the Turning of a Leaf*, for tombs, as well as several portraits and some miscellaneous objects. The third of the trio, Mr. Edward Berge, contributed, among other things, a cast in plaster of a *Muse Finding the Head of Orpheus* and a small bronze, *The Scalp*, an Indian standing above his victim holding the bloody trophy triumphantly aloft. Both of these suggested in a measure the influence of Rodin, but were at the same time vigorous and personal.

It was interesting to note how frequently the American Indian had been taken as a model—how well, if unwittingly, he had served the American sculptor. Perhaps the first work produced in this country which manifested an inclination to let go Old World ideals and build up a national tradition was J. Q. A. Ward's *Indian Hunter*, completed in 1857, and now in Central Park, New York; and, though one may resent the supposition that the Indian alone stands for Americanism, it must be conceded that if the sculptors of this country had been indifferent to the factors in native civilization, to contemporary thought and life, they would not have adopted the redman as a theme. To be sure, some of the Indians in plaster and bronze are white men masquerading in shallow disguise, and while picturesque, have no more ethnological value than the fascinating characters in Cooper's "Leather Stocking Tales"; but while this discredits them as witnesses it does not prevent their acceptance as works of art.

Mr. H. A. MacNeil's *Coming of the White Man* was an allegory—a pictorial conception given adequate sculptural expression—a work somewhat florid and yet dignified, lively and at the same time statuesque. Its handling was fluent—its effect impressive. In marked contrast was Mr. Daniel C. French's entombed Indian—a detail of the Parkman Monument erected in a suburb of Boston—which was rendered with measured intellectuality and no show of emotion, but it should be remarked that the two works were inspired by widely different motives. Mr. Dallin's equestrian statue, *The Appeal to the Great Spirit*, has already been mentioned, but not his small models in bronze, *The Protest* and *War or Peace*, both of which were exceptionally meritorious. Interesting, too, and commendable were John J. Boyle's *Indian Boy with Eagle*, a kneeling figure showing graceful lines and skilful modeling; Abastenia St. Leger Eberle's *Indian Fighting Eagle* and *Indian Shooting Fish*, both of which were extremely virile; A. Stirling Calder's *Kill-an-Enemy* and *Dancing Sioux* and Charles Henry Humphries's *Indian's Appeal to the Manitou*.

Indicative also of a desire to interpret native rather than foreign themes, though scarcely to be classified as imaginative work, were the animal groups by the late Edward Kemeys, and the cowboy bronzes of Solon Borglum. Mr. Kemeys was one of the pioneers in art, and though he was not a skilled technician, all of his conceptions were essentially plastic and none of his work is unstudied or insignificant. He, more than any one else, interpreted the spirit of the wild creatures, and he has left to the world a record of which the nation may be proud. Twenty of his best works were included in the catalogue of the Baltimore exhibition, one of which was a replica of the *Panther and Cubs*, recently purchased by the Metropolitan Museum for its permanent collection. Mr. Roth, Mr. Shrady, Mr. Harvey and Miss Hyatt, among living animal sculptors, were all represented—Miss Hyatt especially well by a jaguar, full size, crouching for a spring. Mr. Borglum's bronzes, depicting life on the plains, are too well known to need description, but attention may be drawn to their unity in composition, their subordination of narrative to art and frank, unaffected rendering.

A spirit of mysticism pervaded the groups in bronze by Mr. Charles Grafly, whose admirable portrait busts have already been commented upon —a mysticism which, while searching in its significance, seemed to suggest a kinship with the East. It is a question whether or not a work of art may not be too thought-proving, whether, indeed, its function is not primarily to charm, rather than to teach. Of course no one wants senseless works, but, after all, does one desire those that are insistently speculative? No matter how this question is answered, none would be inclined to quarrel with Mr. Grafly for having produced *The Symbol of Life*, *From Generation to Generation* and *In Much Wisdom*, so distinctly original are they and so beautifully rendered. In arrangement of composition and manner of expression they suggested Oriental influence, and both in feeling and finish savored of a mature civilization. While appealing to the intellect rather than the senses, they were not



EGYPT REAWAKENING — BY CHARLES KECK



FROM GENERATION TO GENERATION — BY CHARLES GRAFLY



FIGURE OF SIR GALAHAD
HARPER MEMORIAL, OTTAWA

BY ERNEST WISE
KEYSER

to be counted negligible as works of art. Somewhat on the same order, though more monumental and less subtle, was Mr. Charles Keck's *Egypt Reawakening*, which was strong and dramatic; and Mr. Victor D. Brenner's large panel in relief showing two nude youths drinking at the fount of inspiration. For pure imagery, as well as technical merit, the latter was uncommonly notable, the thought being well interpreted and the several elements, in the composition, admirably related. Unfortunately, the cast shown in the exhibition was colored and thus lost in effect, the introduction of naturalistic suggestion militating against the imaginative quality of the work.

It has been truly said that Mr. Ernest Wise Keyser's *Harper Memorial*—a statue of *Sir Galahad*—embodies both an idea and an ideal. It was erected in Ottawa, Canada, in memory of a young man who lost his life trying to save a woman from drowning, and commemorates a noble and heroic deed. The half-size model of the figure, which, among other works, represented Mr. Keyser in this exhibition, displayed strong manipulation of masses, good lines and excellent distribution of light and shade; it was, however, chiefly notable for its grave beauty of expression, its interpretation of a character, exalted and ideal.

Conspicuous on account of their chaste beauty were three small figures from *The Fountain of Youth*, by Bela L. Pratt, all of which were exquisitely cut out of marble. They were small, perhaps half size or less, and while rendered with simple directness were notable for refinement of detail. There was nothing trivial about them, however, nothing forced or sensuous, so that in demonstrating the beauty of the human form they engendered only reverent admiration, and realized one of the highest functions of art. Mr. Isidore Konti's group for a



PARADISE LOST BY HANS SCHULER

the workman is unfamiliar with his tools; and in later days a public demanding chiefly monuments and memorials has encouraged the production of work essentially grave. It is time now for a holiday, and some have found it out. To be light is not to be frivolous, and to provoke a smile no crime. Indeed, if truth were told, it would be found that a sculptor's play-work is most frequently his best work—that produced in an idle hour through the sheer love of creation the most indicative of his power. Already some of those who own large estates in this new land of ours have begun to



THE SEPARATION OF ORPHEUS AND EURYDICE BY J. MAXWELL MILLER

fountain—a mother and child—was also interesting, though more usual; and Miss Enid Yandell's *Lotis Flower Fountain*, for originality of conception and treatment, was likewise worthy of remark.

Within the past few years a note of gaiety has crept into our sculpture which is both welcome and attractive. While sculpture is in a measure an austere art, it need not concern itself perpetually with solemnity. To the early sculptors of America art was a serious business, as is any occupation when



THREE FIGURES FROM THE FOUNTAIN OF YOUTH BY BELA L. PRATT

realize the decorative value of sculpture when given appropriate outdoor setting, and gradually, as the nation grows wise, our parks and public places will be thus beautified.

This new movement was amply illustrated in the exhibition which the National Sculpture Society set forth, and, what is more, distinctly encouraged both by purchase and praise. But who could have failed to recognize the artistic worth of Mr. Frederick MacMonnies's bewitching *Young Pan*, of Mr. J. Scott Hartley's mischievous little centaur, *Nature's Sundial*, or of Miss Janet Scudder's merry *Fog Fountain* and no less gleeful clock? Certainly not one with seeing eyes in whom the joy of youth was still alive. Nor could appreciation justly be withheld from two works by Gail Sherman Corbett, a *Boy for Fountain* and *Boy for Sundial*, so spontaneous were they in conception and so cleverly rendered. There was witchery, too, as well as art, in Anna Coleman Ladd's *Little Pan*, which, while less virile and original than her strongly modeled *Young America*—a stalwart youth upholding at arms' reach an eagle—was delightfully appealing; and there was poignant charm in Attilio Piccirilli's graceful *Faun*, Ephraim Keyser's *Duet*, Karl Bitter's *Goose Boy* and F. N. L. Tonetti's *Boy and Swan*.

That American sculptors have not been entirely absorbed in themes either grave or mirth provoking, that having discovered the Indian and cowboy they have not ceased exploration, and that learning to play they have not become trivial, was demonstrated in the works of numerous sculptors, but especially in those of Abastenia St. Leger Eberle and Bessie Potter Vonnoh, both of whom have made distinct contribution to the field of American sculpture, the former by her interpretations of East Side types and the latter by her beau-



THE BLIND
BY LORADO TAFT



OLD WOMAN PICKING UP COAL — BY ABASTENIA ST. LEGER EBERLE



NATURE'S SUNDIAL — BY J. SCOTT HARTLEY



BOY FOR FOUNTAIN — BY G. S. CORBETT

tiful renditions of motherhood. Miss Eberle's figures have remarkable buoyancy, vivacity, modernity—Mrs. Vonnoh's great repose, dignity and conviction. In art, as in literature, one of the most difficult things to portray is the life of the upper classes, for refinement stems the expression of emotion and convention has a unifying effect. It is this, however, that Mrs. Vonnoh has done, and her works cannot fail to make universal appeal. While beautiful in sentiment, they are primarily plastic in conception, and, though small in size, large in significance.

And still many works of real merit remain unmentioned—works such as Edith Woodman Burrough's admirable studies of children, A. Stirling Calder's pleasantly aggressive little *Man Cub*, Chester Beach's group of clever small bronzes, the late Paul Nouquet's virile bas relief, *Hate*, and the late Charles A. Lopez's beautiful *Maternity*, all of which were of more than passing note; but it has only been possible to consider those which manifested special tendencies and indicated definite trends. It has, however, been seen that a majority of the sculpture included in this exhibition was characterized by a healthy vigor and gave not only token of progress but of high ideals. And though it may be argued that there were in the catalogue few great works—few masterpieces—it should be remembered that such are the exception and not the rule, and must be regarded as climaxes, induced commonly by the elevation not of the individual but of the mass. Without "second sight" it is, perhaps, never safe to prophesy, but with security one can venture the opinion that in the field of American sculpture the outlook was never fairer than it is to-day. The one and only danger which seems to menace is that of commercialism, and if patronage is discriminating and the love of art endures this, indeed, need not be feared. L. M.



A YOUNG MOTHER — BY BESSIE POTTER VONNOH



THE AMERICAN — BY ANNA COLEMAN LADD

"The old-time love of the ideal is not dead within us. It has not been vouchsafed us to be masters of articulate speech, but we have things to say all the same! We long to express them in the terms of this chaste, austere art of ours—this venerable art with its suggestion of eternity. We would tell you in words of bronze and marble the things that seem to us most 'worth while'; most enduring; most exalted; or most poignant. Do you care to listen ?"—Lorado Taft.

THE RECENT ETCHINGS OF D. Y. CAMERON. BY FRANK RUTTER.

When we view our contemporaries with unprejudiced eyes, when we think of the number of beautiful and even distinguished works which may be seen on exhibition within the short space of a twelvemonth, it becomes more and more difficult to pick out from the many able and accomplished artists living in our midst the few who are destined to wear the laurels for posterity. There are times when we fear that much must be forgotten that deserves to be remembered, that the occasional triumph will be overwhelmed by the flood of contemporary production. To be sure of his seat in Olympus, it is not enough, we feel, for an artist to do well; he must excel, he must bring something into art which has not been there before, some new way of looking at the world, or of expressing what he has seen, some new combination of elements old as the primitives. To the artist achieving this much, in however slight a degree, fame, we are persuaded, will be kinder than to the conqueror of the moment, whose sensation is flattered for a season and forgotten in a year. For this new thing, premised to give an artist an abiding reputation, is very different from what is recognised by the crowd as a novelty; it evades the sensation-monger who strives to be original and effective at all costs, and capriciously settles in the work of some patient and reverent student of old conventions.

Mr. D. Y. Cameron is guiltless of having made a sensation. He has never painted a "picture of the year." The development of his talent, and especially of his etching, has been quiet and gradual. For a score of years he has reverently submitted himself to the masters of his art, not seeking superficially to imitate their results, but delving deep into their secrets that he might



"LAROCHE" BY D. Y. CAMERON

(By permission of Messrs. James Connell & Sons, 47 Old Bond Street, W.)

assimilate their qualities. In his earlier works one can trace clearly the influence of Rembrandt and Méryon his predecessors, of Whistler and Seymour Haden his contemporaries. I remember one early plate of a three-decker — I think the *Revenge*, though it is uncatalogued by Mr. Wedmore—in which this sensitiveness to outside influence is most amusingly revealed. There is a man and barge in the foreground, unmistakably Whistler; the man-of-war itself is essentially Haden; while sails in the offing more than hint at W. L. Wyllie. How far has Mr. Cameron progressed since he etched this plate! How great has been his reward for this humility!

If there is any secret clue to Mr. Cameron's success it is that he was content to be an apprentice for many years before he set up to be a master. He was not afraid of destroying his individuality—as the canting phrase runs—by borrowing for a time the spectacles of older and wiser men. He had the admirable good sense to forget himself during his apprenticeship, troubling his head no whit about his personality and the rest, intent only on learning all he might from all he could. And the knowledge obtained from all available sources, well assimilated and digested, he sees and records, not as Méryon, as Whistler, or as Rembrandt, but as Cameron.

Occasional plates for some time past have given us glimpses of the true Cameron, notably the splendid interior, *St. Mark's No. 2*, of 1906, but it was only last year that he fully disclosed his hand, and, to muddle the metaphor, once and for all threw off the disciple's cloak to take his stand among the masters. Mr. Cameron has always worn the cloak so lightly and easily that it may be doubted if he himself has realised how completely in his new Belgian set he has cast it aside. What he wanted he has taken from his chosen masters, but he has made these acquisitions so completely his own that these newest prints take us straight back to nature without a master intervening. What this signifies can only be realised by the process of comparison. Look at the *Canongate Tolbooth, Edinburgh* (p. 90). It is beautiful, it is masterly, it is as unquestionably personal as it is distinguished. But even here one *can* say —"Méryon." But who can say anything before that lordly composition *Damme* (p. 95), with its dramatic piling of light against obscurity? It is pure Cameron, a new thing, a revealing creation. To learn that this advance is not confined to general effect but extends to technical particulars, we have only to compare the earlier *St. Laumer, Blois*, reproduced in THE STUDIO for October, 1905, with *Notre Dame, Dinant* (p. 94), to note the changed treatment of the same problems,



"A GATEWAY OF BRUGES" BY D. Y. CAMERON
(By permission of Messrs. James Connell & Sons)



"ROBERT LEE'S WORKSHOP"
BY D. Y. CAMERON

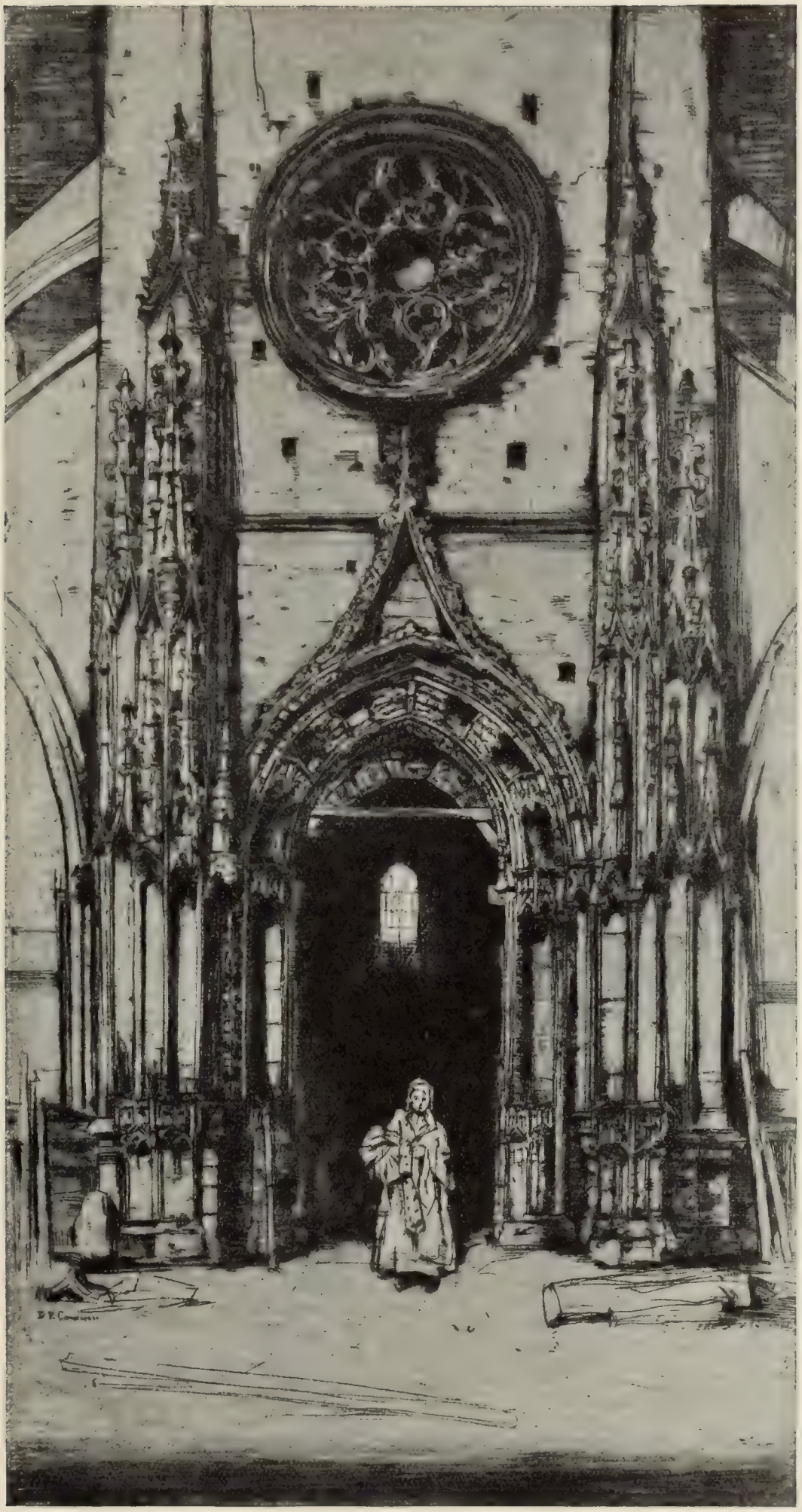
the greater inevitableness of line, the greater richness of tone, the warmer suggestion of colour.



"CANONGATE TOLBOOTH, EDINBURGH" BY D. Y. CAMERON

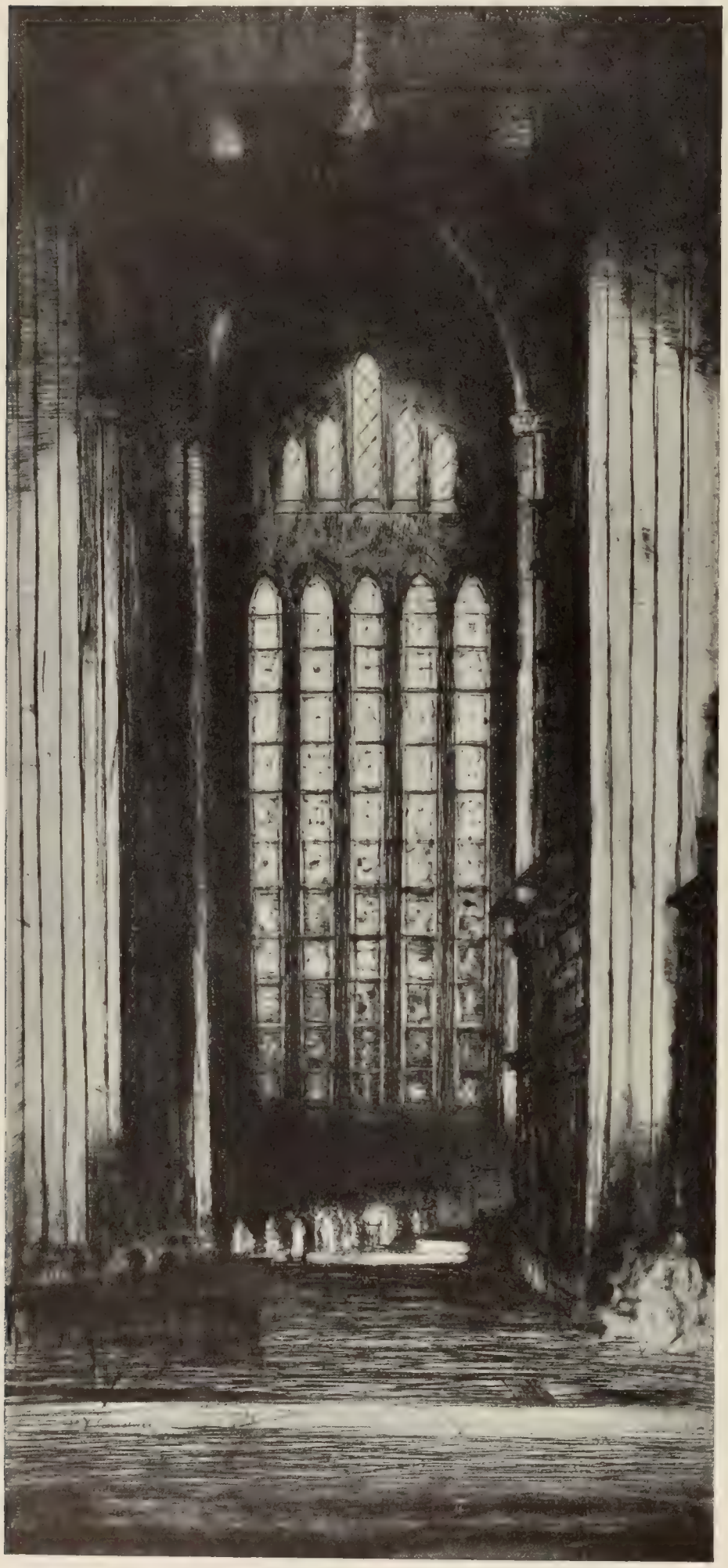
It is, perhaps, in the predominance given to tonal beauties, and the resulting nicer suggestion of colour, that Mr. Cameron most clearly marks the added element he has brought to etching. It is for the critic to note results rather than the means by which they are achieved, and in a general appreciation it is not necessary to investigate to what extent dry-point revision is responsible for certain brilliancies. It is of interest, however, to note that in a letter to Mr. Wedmore —"in reply to certain definite questions"—Mr. Cameron has admitted that into his recent etchings "dry-point creeps more and more" But to enquire too closely into these matters is to run the risk of being accused of meddling in the kitchen when attention should be given to the flavour of the dish on the table. Of more general import is another passage in the same letter, in which Mr. Cameron gives it as his opinion that these Belgian prints "are all *severer* in character than formerly, but the apparent hardness of earlier plates has given way to something more suggestive of colour, rather than light and shade." It is many years since Mr. Cameron has etched a plate which another than himself would accuse of hardness, still his words are of the greatest interest as showing that the painter-like qualities of his prints are deliberate and intentional.

Another characteristic of this Belgian set is an increased power of original composition, always a strong point in Mr. Cameron's works, whether prints or paintings. In *Laroche* (p. 87) the framing of light by obscurity is a favourite device of Rembrandt, and yet Mr. Cameron has managed to make use of it in so strongly personal a way that it is only by analogy and not by likeness that we come to think of Rembrandt. What a noble classical composition again is *The Meuse* (frontispiece), to my thinking the finest landscape plate Mr. Cameron has yet produced. It has the simplicity and dignity of a Claude or a Wilson, while it is at the same time so true and free from any



"OLD ST. ETIENNE"
BY D. Y. CAMERON

taint of artificiality. And over the classic scene is thrown a veil of romance, and this blending of the classic with the romantic is another distinctive feature of Mr. Cameron's art. Classicism predominates in *The Meuse*, as romanticism in *Evening on the Findhorn*. But what skill in arrangement is shown even in this last, where apparent chance in the foreground carries round the swirl of the main design! The classicism is in the decorative arrangement, the romance in the magical suggestion of colour, and thereby of the brooding sorrow-laden mystery of the setting sun. These two prints alone are sufficient to convince one how immature and inadequate is the statement that "Cameron's real theme is architecture." His real themes are design and the just notation of relative degrees of illumination. It is by this keen observance of relative values that distance and atmosphere are here so cunningly suggested—here and in *A Gateway of Bruges* (p. 88), through which we see the belfry keeping its place at the end of the long distance. And what a temptation is this belfry, with its wealth of detail for an artist to disregard the truth and drag it forward from its allotted place!



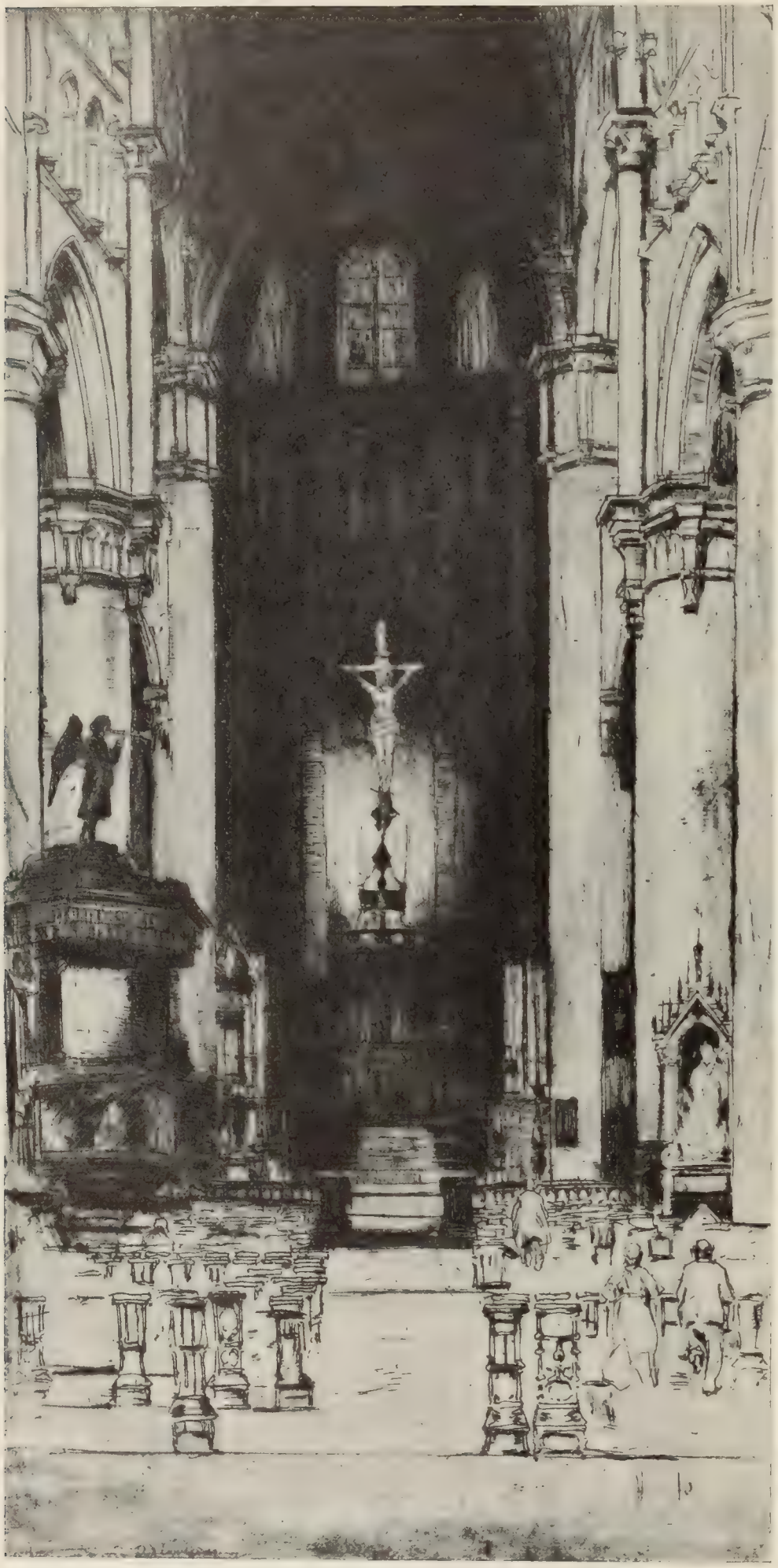
"THE FIVE SISTERS OF YORK" BY D. Y. CAMERON

Although this Belgian set was seen of the public only last spring, it is necessary to point out that it represents far more than the preceding year's work. Mr. Cameron has never been prolific either in etchings or paintings, and the ten plates which make up the set have occupied the best part of his etching time since the beginning of the century. There has been no haste in their production, the series has been worked at from time to time, till they may be taken to stand for the mature and best fruits of Mr. Cameron's last half-dozen etching years. But if Mr. Cameron is not prolific, neither is he idle, and since



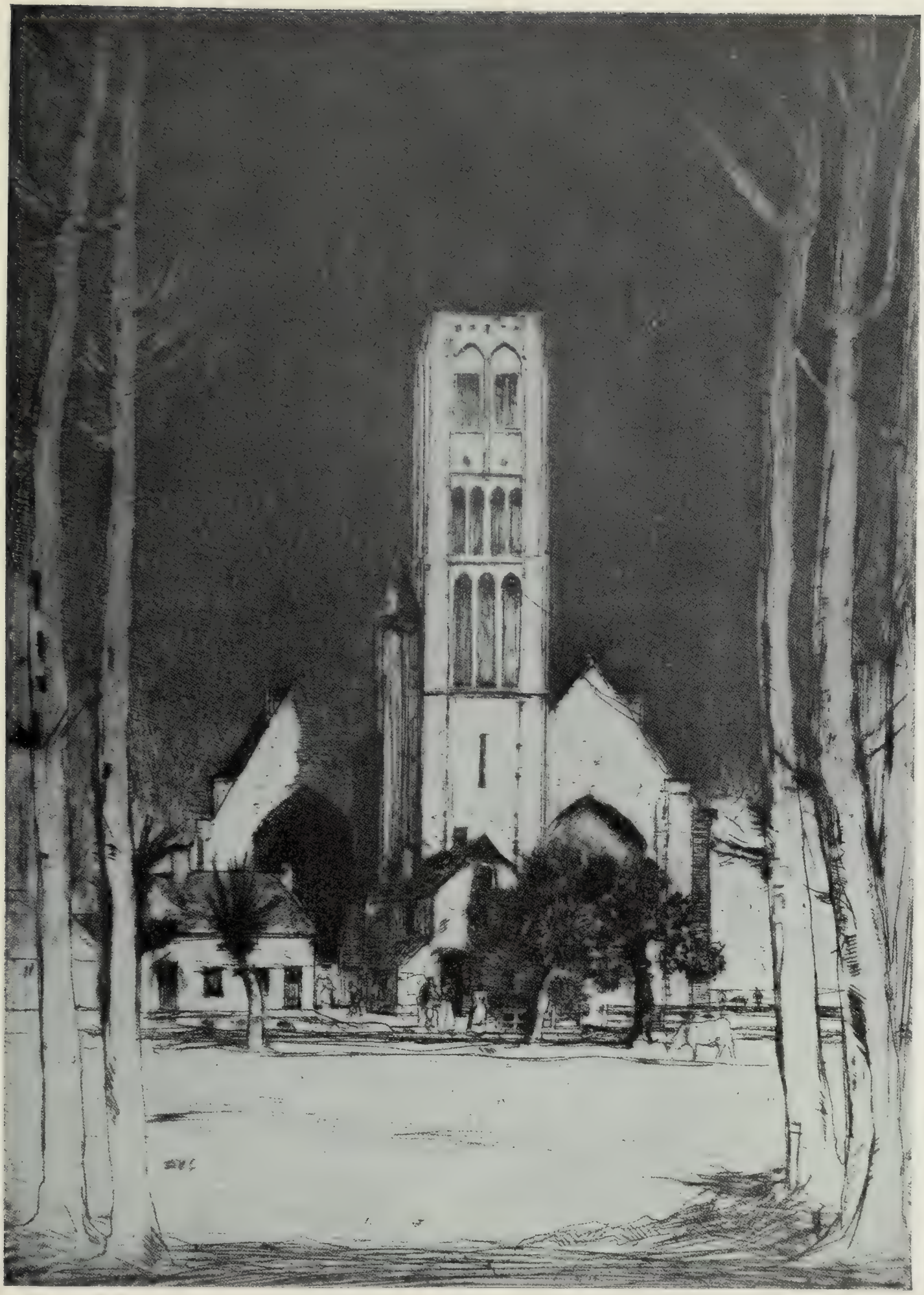
"EVENING ON THE FINDHORN"
BY D. Y. CAMERON

the appearance of the Belgian set he has executed at least two etchings of the first importance.



"NOTRE DAME, DINANT" BY D. Y. CAMERON
(By permission of Messrs. James Connell & Sons)

Robin Hood's Bay and *The Five Sisters of York* (p. 92) have yet to be shown publicly in England, though they have both been exhibited in the United States. And they show that, high as Mr. Cameron has already scaled, he is not going to stop. If *Notre Dame, Dinant* is an advance on *St. Laumer, Blois*, so equally is *The Five Sisters* an advance on *Notre Dame, Dinant*. Splendid as the latter is, it is outshone by the greater brilliance of the later plate. The treatment of the foreground is at once more simple and more effective, the towering height of the cathedral is driven home with awe-inspiring majesty, its proportions pointed by the blaze of light on the group of figures below. And if we allow our eyes to rest on this group for awhile, it is amazing how substantial and alive each tiny figure is. They are as full of movement as the windows above them are full of colour. If we rest our eyes on the windows we shall in a little while see greens and yellows and dark reds projecting themselves from the black and white we know to be there. And if we dream over the whole we have entered into the air and spaciousness of the ancient minster. This plate is not only a masterpiece, but the finest impressions yield the real picture magic, the magic that is so rare and inexplicable, that makes the last canvases of Monticelli a bewildering joy and mystery. To analyse this magic is impossible. We only know that it arises from suggestion, that certain



(By permission of Messrs. James Connell & Sons)

"DAMME." BY D. Y. CAMERON



"DINANT." BY D. Y. CAMERON

atoms are presented in such a way as to shape and re-shape themselves in the imaginative eye of the spectator. That suggestion of movement which Monticelli gives in some of his paintings seems to me paralleled by the suggestion of colour in Mr. Cameron's *The Five Sisters of York*. If I am right—and a trial can be made even with the reproduction—it is a tremendous achievement to call forth even a faint echo of jewelled light from smudges of printer's ink on paper. Mr. Cameron has confessed his "desire to add more glamour." Has he yet to weave spells more potent than those of *The Five Sisters*?

FRANK RUTTER.

COLOUR PHOTOGRAPHY.—Extremely important developments have recently taken place in photographing in colours direct from nature, and many of the leading workers in this country and abroad have experimented in this direction. How astonishing have been the results reached by them may be seen from the Special Summer Number of THE STUDIO shortly to be issued, the especial feature of which will be a series of facsimile reproductions of intensely interesting colour-plates taken direct from nature by prominent artist-photographers.

THE BAVARIAN NATIONAL MUSEUM AT MUNICH AND ITS ARCHITECT, GABRIEL VON SEIDL.

READERS of THE STUDIO have already been introduced to the work of that gifted German architect, Professor Emanuel von Seidl, but of his brother, Professor Gabriel von Seidl, nothing has so far been said. Emanuel, who is the younger of the two by some eight years, has earned fame principally in the sphere of domestic architecture, but the deservedly high reputation of Gabriel von Seidl, on the other hand, rests chiefly upon a series of public buildings in various parts of Germany.

Among the present generation of German architects, few can lay claim to a more intimate knowledge of the historic styles of architecture than that which Prof. Gabriel von Seidl possesses. He is, however, by no means a mere imitator of the works of others; on the contrary, he knows how to combine respect for tradition with recognition of the necessities of the age we live in. He is a true "Münchener," having been born in the Bavarian capital some sixty years ago, and his native city



COURTYARD OF THE BAVARIAN NATIONAL MUSEUM AT MUNICH — GABRIEL VON SEIDL, ARCHITECT





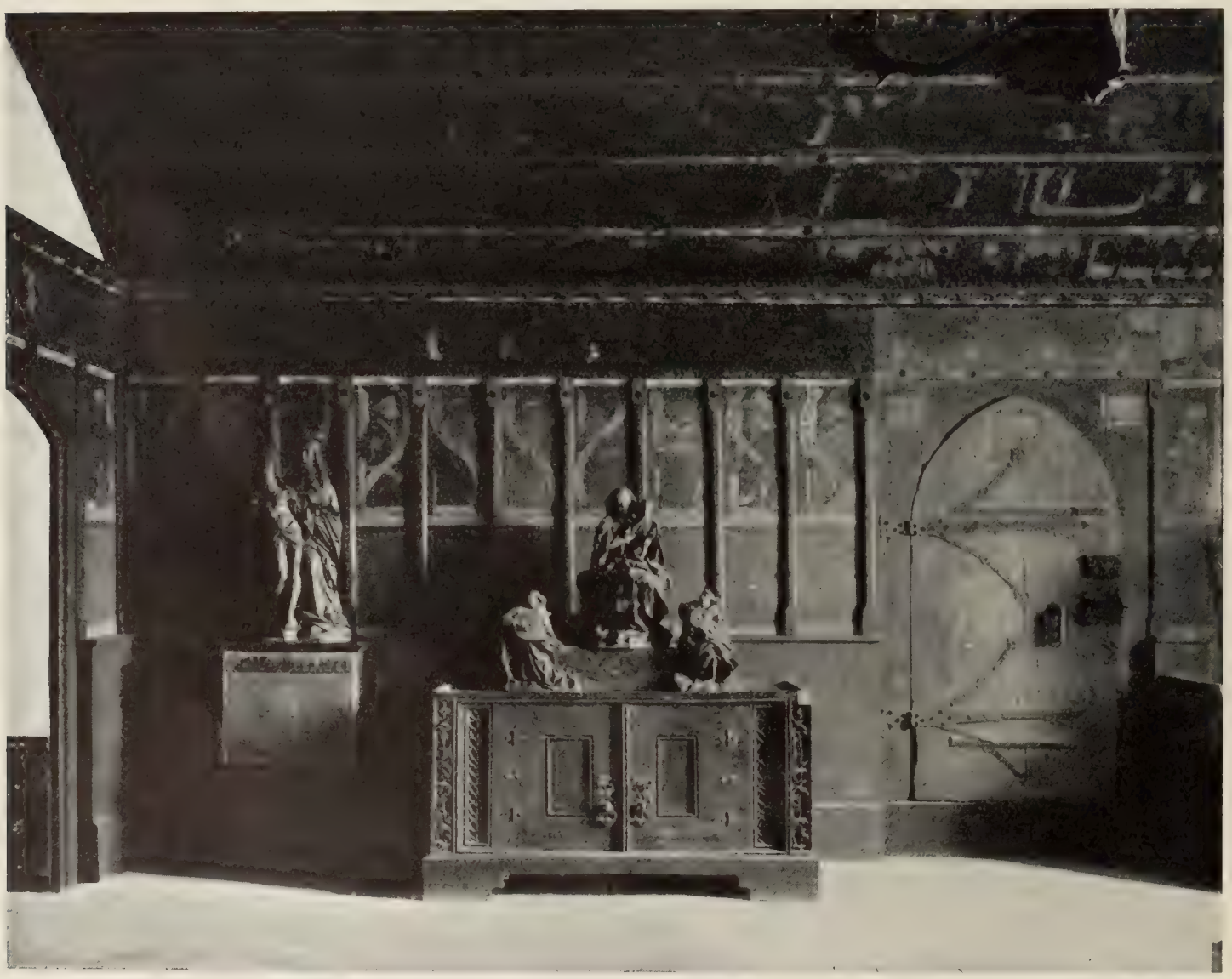
THE BAVARIAN NATIONAL MUSEUM, MUNICH : PRINCIPAL ELEVATION AND ONE OF THE COURTS
GABRIEL VON SEIDL, ARCHITECT—BRONZE GROUP BY KIRCHHEIM

has reason to be proud of him, for from his creative genius has sprung more than one of the many noble buildings which grace this "Kunststadt." Two of these are churches—those of St. Anna and St. Rupert, the former regarded by common consent as a masterpiece of the old German style of architecture, the latter mediæval in form but modern in construction.

It is, however, in the new National Museum that von Seidl's genius has reached its fullest development. This is, and in all probability will continue to be, the crowning achievement of his career, and whatever he may do hereafter this will undoubtedly assure for him a lasting fame and place among the foremost architects of his country. It is, moreover, a convincing proof that the present age is not lacking in men who are capable of creating monuments worthy of any age.

Designed in the "High" or Middle Renaissance style of South Germany, this imposing building is eloquent of the earnest yet joyous spirit which has presided over its conception. Our eyes tell us that the architect whose creation it is must have devoted himself heart and soul to this work, and every detail exhales a calm restfulness which well becomes the purpose to which the building is put. It is with a feeling of wonderment that one beholds the beauty of its outline silhouetted against the sky, seeming as it does to change at every pace, yet always to preserve an aspect of unity. The massive central tower forms, of course, the dominating feature of the entire building, which has been so admirably disposed upon its site that very little in the way of colour was necessary to give relief to the architecture—just a little gilding here and a slight variation of tone there. The buildings are surrounded by a high wall, continuous except for an opening here and there through which one is afforded a glimpse of the courtyards, where peacefulness reigns.

Of particular interest is the interior of this museum. Here again we marvel at the resource-



GUILD-ROOM TRANSFERRED FROM THE WEAVERS' HOUSE AT AUGSBURG TO THE BAVARIAN NATIONAL MUSEUM, MUNICH





CERAMIC GALLERY AND GOTHIC ROOM IN THE BAVARIAN NATIONAL MUSEUM, MUNICH



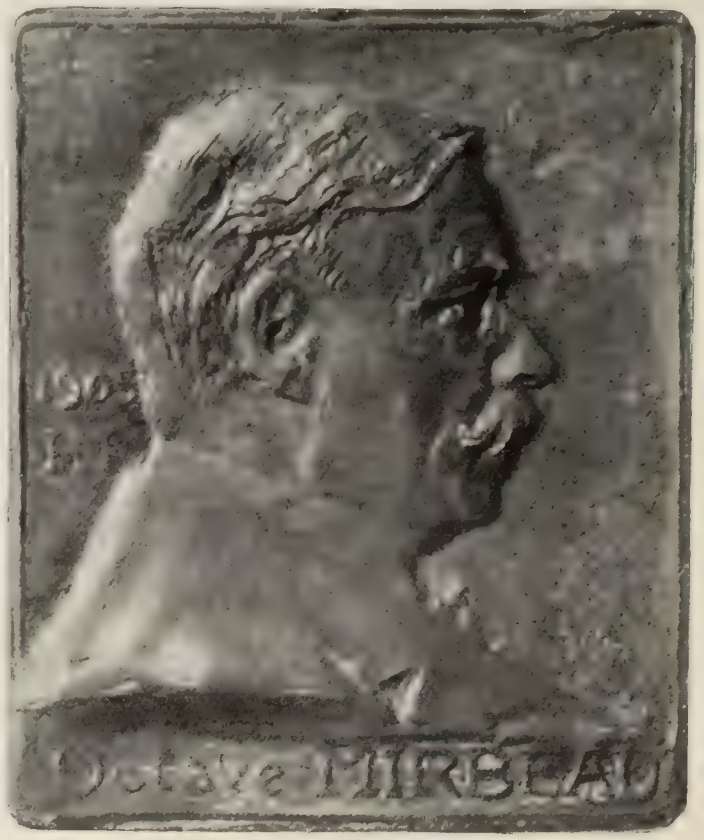
BAVARIAN NATIONAL MUSEUM, MUNICH: FOUNTAIN OUTSIDE THE STUDENTS' BUILDING
GABRIEL VON SEIDL, ARCHITECT JOSEF RAUCH, SCULPTOR

fulness of Prof. von Seidl, who in planning the galleries and apartments of the museum has proceeded on altogether independent lines, and the result is a museum which is unlike any other. Instead of constructing a series of long wearisome galleries, as at most museums, crowded with objects of all kinds ranged one beside the other, often indiscriminately as though they were showrooms in some big "stores," the saloons, rooms, passages and other spaces of this new National Museum have all been planned with strict regard to the objects to be shown in them, those of the same period and style being grouped together and not mixed with others of different epochs and character.

The accompanying illustrations show how this excellent idea has been carried out. In this respect, and indeed in all respects, the building ranks as one of the sights of Munich, and is well worth a close study by the student of monumental architecture. L.

THE PLAQUETTES AND MEDALS OF HENRY NOCQ.

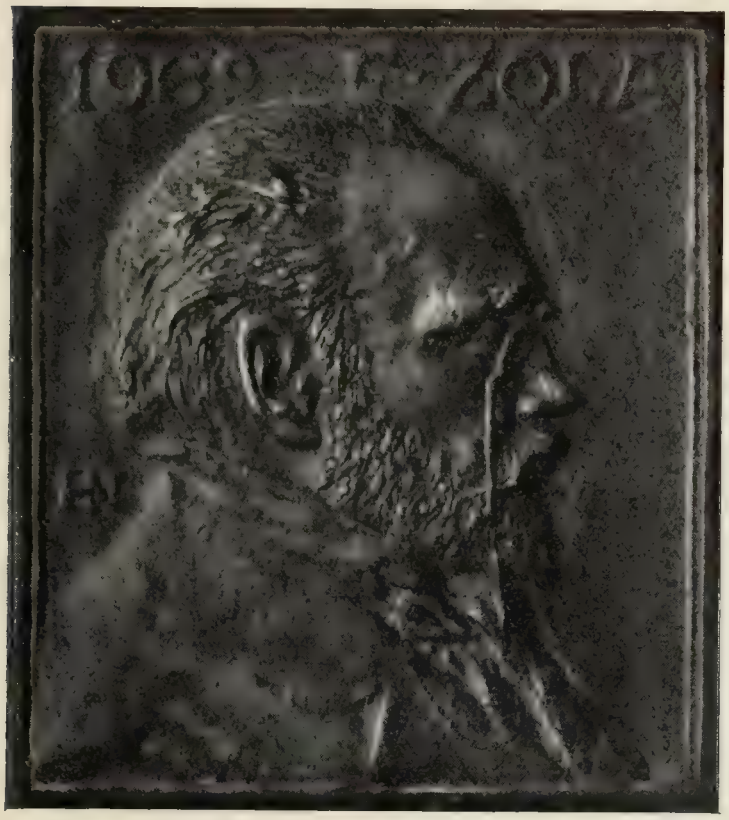
IT is generally supposed that we in France are witnessing a glorious growth of art-medal work. True it is the mint workshops, to say nothing of private establishments, have produced year by year an ever-increasing number of medals and plaquettes; yet to assume therefrom that this modern art is worthy to rank with that of the old engravers would be quite erroneous. To such as will study without prejudice the productions of to-day — and, let it be admitted, they display talent in plenty — it must be evident enough that present production is in the main inferior to that of the past, and that we are distinctly "on the down grade" in comparison with the great engravers of the periods of Louis XIV., Louis XV. and Louis XVI. The engravers of to-day seem to have lost sight of tradition, and by that very fact misunderstood their business. This does not mean that now and then there may not appear some work of highest charm; but let the matter be regarded from



BRONZE PLAQUETTE BY HENRY NOCQ

the general point of view and it must be recognised that most of our artists of to-day have broken the link which bound them to the masters of the past, thus deliberately depriving themselves of the benefits acquired by the experiences of their predecessors.

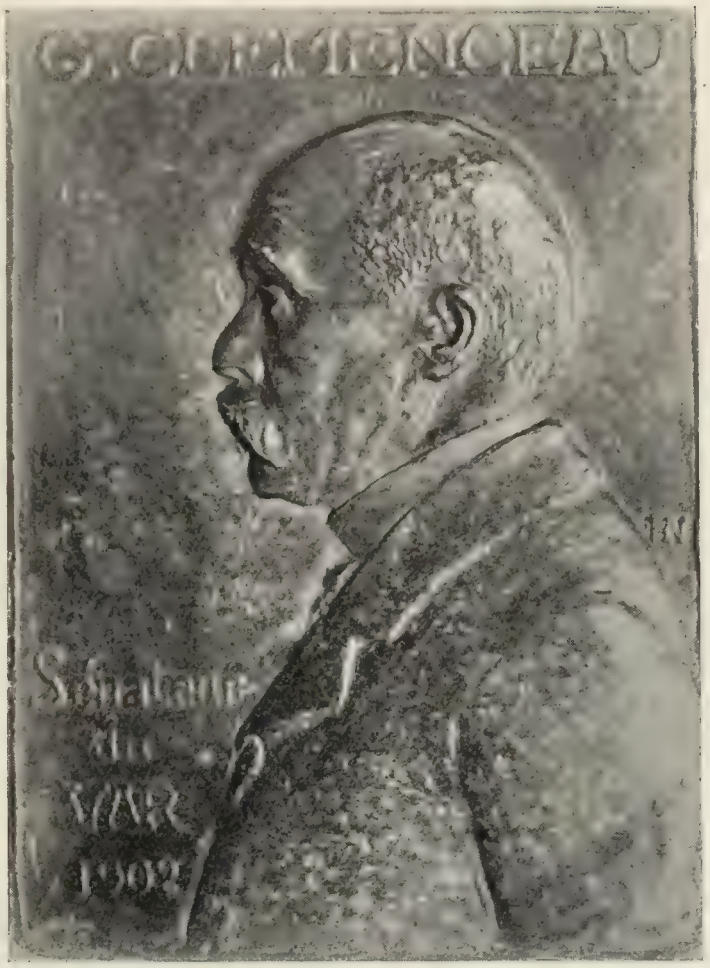
Possibly modern workmanship has something to do with the decadence of an art which men like Warin, Duvivier and Dupré carried to so great a height. Engravers of this type would work months, often even years, at a medal, but nowadays things have completely changed.



BRONZE PLAQUETTE BY HENRY NOCQ

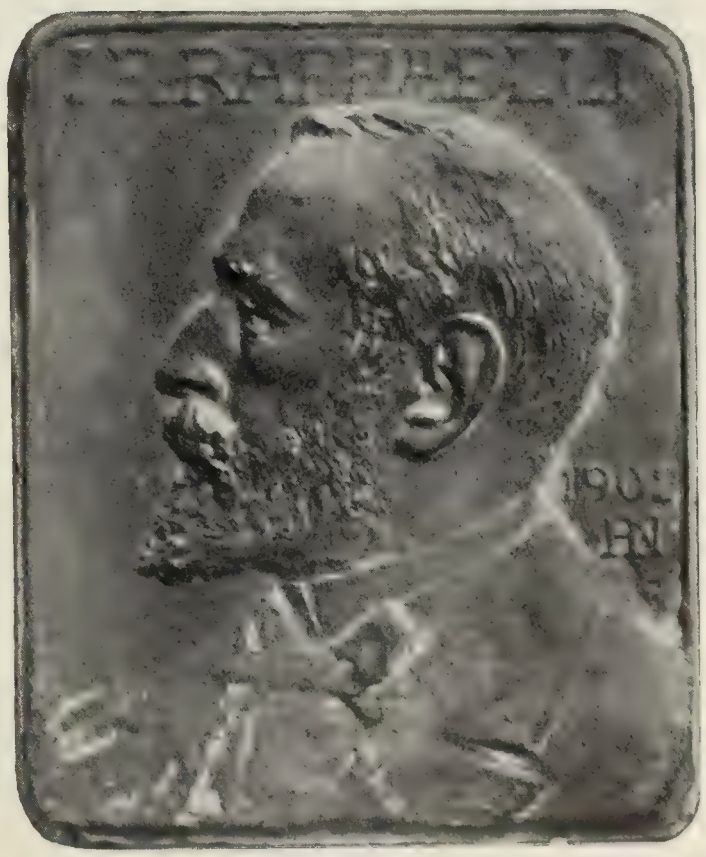
"The invention of the trick of reducing"—as M. Nocq well expresses it—"and the consequent evasion of the long apprenticeship and painful work in a particularly hard trade, would seem to have placed 'the medal' within the reach of all sorts of sculptors. Any sort of low relief can always be reduced on steel and dubbed 'medal' by artists without conscience and collectors of no particular delicacy; therefore 'medallists' are many nowadays, and 'medals' abound. But it is hard to say whether an invention which, commercially, shows such rapid progress is good or bad from the artistic point of view."

The artists of other days, on the other hand, down to those of the Second Empire, owed much to their respect for tradition, their skill in



BRONZE PLAQUETTE BY HENRY NOCQ

drawing and modelling. This regard for tradition has entirely vanished to-day; nevertheless we possess an admirable set of



BRONZE PLAQUETTE BY HENRY NOCQ



MEDAL (OBVERSE AND REVERSE) BY HENRY NOCQ

"documents"—the Cabinet des Médailles—where everything is placed at the disposal of the artist, and where an enquirer discovered the other day that for some years past there figured on the pages of the *registre d'inscription* the names of but two or three engravers who had thought it worth their while to come and learn their trade.

M. Henry Nocq, who is not unknown to the readers of THE STUDIO, nor to the English public, seeing that the South Kensington Museum contains several of his works, is not guilty of the sin of omission to which reference has just been made.



BRONZE PLAQUETTE BY HENRY NOCQ

He has lived, so to speak, in the "Cabinet des Médailles," and has diligently studied the medals of the Middle Ages in the Italian galleries and in the collections of antiquities at Athens. Profoundly respectful of the artists of the past, M. Nocq nevertheless realises the necessity of creating something fresh, which, however, shall not attempt to wipe out all the results of bygone effort. M. Nocq, in a way, is for evolution, rather than for revolution. Moreover, he has often had to maintain his views, pen in hand, and that with no lack of ability. We are indebted to him for a book—"Tendances Nouvelles"—wherein he has considered the divers manifestations of modern French decorative art, and for many articles of various kinds. Even now he is preparing an important work on the Duviviers, the two admirable medallists who flourished under Louis XIV. and Louis XV.

Henry Nocq is an artist of admirable gifts; he has exhibited regularly at the Société Nationale for a good many years past both sculpture and goldsmith's work, at once very restrained and thoroughly modern. He handles the water-colour with great skill, his portfolios being full of sketches brought back from his travels; but the medal and the plaquette are his

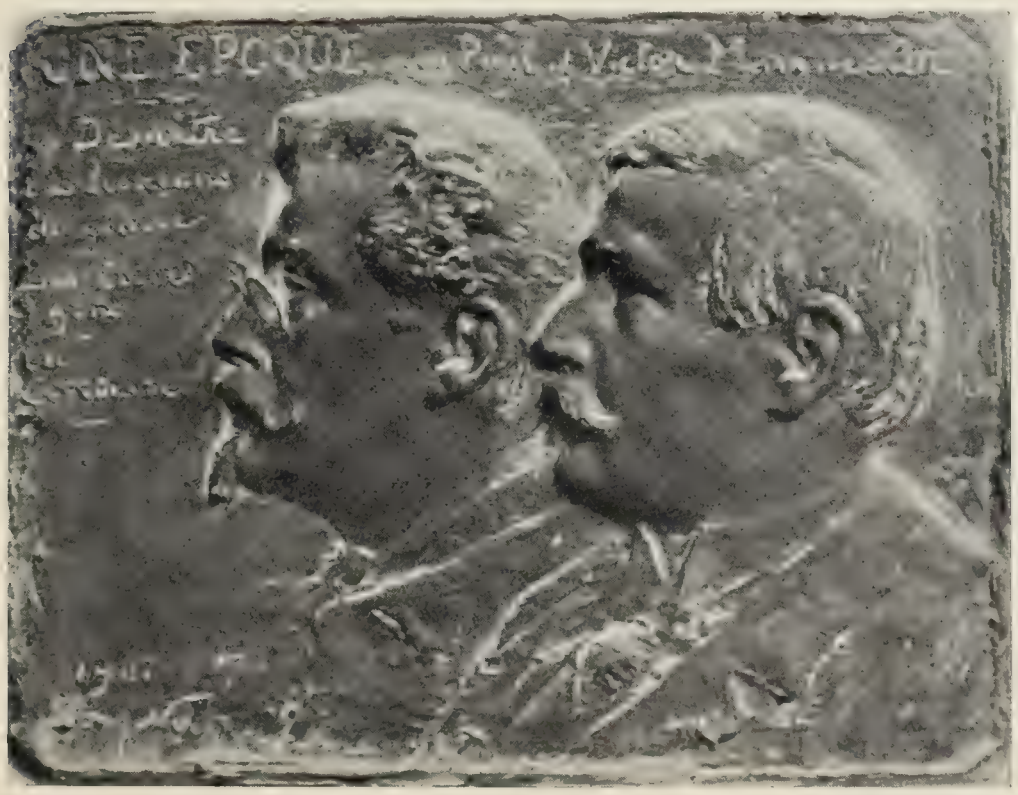


"AURANGZIB EXAMINING THE HEAD OF DARA." FROM THE WATER-COLOUR DRAWING BY ABANINDRO NATH TAGORE."

favourite work. Those now reproduced speak eloquently for themselves. Nocq has engraved in bronze the effigies of certain contemporary celebrities, wherein the treatment is very vigorous, while their reality strikes one immediately. There is Raffaelli, with his strong energetic head and his well-marked brow, behind which one divines the penetrating glance of the painter. Also I like very much the portrait of the brothers Marguéritte, whose profiles are placed side by side with singular precision. If one compare with these recent portraits works of a somewhat older date, such as the Clemenceau of 1902, one realises the artist's progress, and how his technique has improved more and more day by day.

One of Nocq's works best calculated to show his respect for tradition, combined with a keen sense of modernity, is the medal for the Historical Society of the Sixth Arrondissement, a piece of excellent composition, with a portrait of Bernard de Montfaucon on the one side and a view of Paris on the other.

Plaquettes such as these, done by an artist ever seeking and never ceasing to work, are, there can be no doubt, the prelude of considerable accomplishment. It is greatly to be hoped that Nocq will not halt by the way. Gifted as he is in other domains of decorative art he must still remember that the medal is his true vocation, and if he choose he will certainly give us a whole series of works worthy of the masters he knows so perfectly —and knows how not to imitate. F. E.



BRONZE PLAQUETTE HENRY NOCQ

THE NEW INDIAN SCHOOL OF PAINTING. BY E. B. HAVELL.

One of the choicest treasures of the Madras Central Museum is — or was, until a Madrasi British subject, burglariously disposed, lately took a fancy to it—an *aureus* of Tiberius, found in the bed of a British Indian river, with the inscription, "*Ob Britannos victos.*" That gold coin and twenty years' study of Indian art have convinced me that the ancient Britons, when Julius Cæsar landed on these shores, were a highly developed and artistic race; the real barbarians of that period were the Romans. If not, why was Tiberius so mightily proud of conquering them that he must needs have a special issue from the Imperial mint to commemorate the event?

Modern school text-books foolishly teach the young Briton that his ancestors were savages, and that the civilisation of England began with the Roman invasion. But an intimate acquaintance with that great manufactory of text-books (the biggest establishment of its kind in the world), the Calcutta University, and the methods of manufacture, have given me a profound distrust of the information contained in them. It is always safe to assume that a text-book is wrong until you know the contrary. As for Julius Cæsar's notes on the habits and customs of the ancient Britons, what will posterity know of Indian civilisation and culture, if two thousand years hence Indian school books only teach the young idea what Clive and Macaulay thought of them? The only wholly reliable facts which an impartial historian can gather from Julius Cæsar are, that the Britons neglected their navy and put too much trust in their "Territorials." People say the same thing of us nowadays. The Britons were apparently fond of painting; they were addicted to a simple life and disliked a superfluity of clothing, but that does not prove they were savages. Even in the present day the un-Europeanised aristocracy of Java — belonging to a

highly cultured race whose artistic record will bear comparison with Europe's best—appear at a Dutch official dinner-party with the upper part of their bodies simply, but comfortably, dressed in a coat of paint. The Dutch are too sensible to want to barbarise them with starched shirts and swallow-tails.

The fact that the Britons left few traces of their civilisation behind is easily explained. The methods of barbarism which the Romans employed to extirpate it were much the same as those we use at the present day. Probably some previous incarnation of Macaulay suggested it to them. They crammed the young Britons with Greek and Latin (with a British pronunciation) until they almost forgot that they had a language of their own; they brought artists from Italy to teach them that all art came from Greece and Rome, and introduced the "classic" styles to make architecture easy for the amateur. Our climate, or the want of one, has done the rest; so, except for some remarkably beautiful jewellery, by the side of which the *art nouveau* looks tame and feeble, we know next to nothing of ancient British art and culture, and still believe in the educational system of the wily Roman "civiliser."

We have been civilising India in the same way for more than fifty years, and have succeeded in persuading educated Indians that they have no art of their own, though the evidences of its existence are many and great; indeed very much more extensive than those of ancient British art. Twenty-four years ago I was sent out to India to instruct Indians in art, and, having instructed them and myself to the best of my ability, I return filled with amazement at the insularity of the Anglo-Saxon mind, which has taken more than a century to discover that we have far more to learn from India in art than India has to learn from Europe. It has often been suggested that the Lost Tribes found a resting place in the British Isles. I do not believe it. I think it is much more likely that some of the tribes of the Philistines, who never lose themselves, found their way over here; that would account for the extraordinary lack of artistic understanding which has characterised our Anglo-Indian administration, and for many things besides. The artistic strain in the inhabitants of Great Britain must be Celtic, and now that we have a Welsh Chancellor of the Exchequer, artists may hope that the richest government in Europe will no longer plead poverty as an excuse for neglecting to make beautiful the house of the Mother of Parliaments.

About twelve years ago I took over charge of the Calcutta Art Gallery, one of the institutions established by a benevolent government for the purpose of revealing to Indians the superiority of European art. It had been endowed with a munificent annual allowance of some two hundred and fifty pounds for the purchase of works of art, with which sum, and occasional special grants and donations, the committee of management had brought together a wonderfully miscellaneous collection of pictures, "attributed to" various European masters, ancient and modern. They had, however, been gradually forced to the conclusion that a representative collection of European art cannot be formed on two hundred and fifty



"BHARAT MATA" BY A. N. TAGORE



"RAJA VIKRAM AND THE VAMPIRE." FROM THE WATER-COLOUR DRAWING BY NANDA LAL BOSE.

pounds a year, even when they allowed the grant to accumulate for several years before making a purchase. So the dreary waste of bare walls was partly covered with "drawings from the antique" by students of the school of art, where the approved academic methods of European art training were also in vogue. Not wishing to hurt tender susceptibilities I did not suggest a bonfire, but proposed that we should start an Indian section of the gallery, and see what India could produce for the instruction of art students. The committee, somewhat reluctantly, agreed to experiment with this very unorthodox programme.

At the same time I abolished the "antique" class in the school of art, and revised the whole course of instruction in that institution, making Indian art the basis of the teaching. The effect of this revolution was startling. The Bengali is constitutionally conservative, and the *Swadeshi*, or national cult was not then so popular with Indians as it is now. The students left the school in a body, held mass meetings on the Calcutta *maidan*, and presented petitions to Government, while the "advanced" section of the Bengali press raged furiously against me. However, after I had lectured for a week to the minority of one on the school benches which had faith in me and in Indian art, the wandering sheep returned to the fold.

A great piece of luck attended my first search for Indian paintings and sculpture to fill the Art Gallery. A few months after my enquiries began a Muhammadan bookseller I had instructed brought me a bundle of old Mogul paintings, which on examination proved to be perfect masterpieces of the best period of Mogul art. They were by some of Jahangir's Court painters, stamped with the State seal, and several of them inscribed by Jahangir himself with the name of the artist and explanatory notes. Among them was a splendid portrait of Sa'di, the Persian poet; several magnificent studies of birds by Ustad Mansur, described by Jahangir as "the most famous artist of my time"; and a superb portrait of one of the Mogul generals by Nanha, an Indian Holbein whose name is not inscribed in the list of artists given in the autobiographies of the Mogul emperors. The exquisitely decorated borders were partly devoured by insects, for the owners of these masterpieces had thrown them aside as worthless, because they were "only Indian"; but I was just in time to save the pictures themselves, which were in an almost perfect state of preservation.

The acquisition of this treasure partly reconciled the committee to the new programme, and the merely nominal prices then usually demanded for old Indian paintings did not make the Government grant seem so meagre, though it was barely enough for the purchase of one tolerable European picture. After some years, when the *personnel* of the Committee had gradually changed, and an infusion of Celtic blood had raised its artistic standard, feeling that I had secured their wholehearted support for my scheme, I ventured to propose that the old collection of European pictures should be sold, and that the funds realised should be devoted to purchases of Indian art. This proposal was eventually accepted, though not without raising another violent storm in the Bengali press; the principal journal of *Swadeshi* politics seeing nothing in it but a sinister attempt to discourage "high" art in Bengal.

With the proceeds of the sales of some of these works of "high" art, the Gallery increased its



"THE DÎWÂLÎ" BY A. N. TAGORE

Indian collection largely, and I was enabled to acquire a number of very wonderful statuettes belonging to the great period of Hindu art before the Muhammadan conquest—one of the greatest epochs in the history of the world's art, though it is practically unknown to artistic Europe. It is not, however, my present purpose to describe in detail the Indian collection of the Calcutta Art Gallery, or to discuss the great part which Indian art has played in history. These matters will be dealt with more fully in my work on "Indian Sculpture and Painting," which Mr. Murray is about to publish. Through the facilities kindly granted to me by the Bengal Government I shall there be able to illustrate many Indian masterpieces now collected in the Gallery, and to explain much that is now misunderstood in Indian art.

I wish now only to trace the connection of the Calcutta School of Art and Art Gallery with a most interesting modern revival of Indian painting, which is illustrated in the present number of THE STUDIO. The work of Mr. Abanindro Nath Tagore is not unknown to readers of this magazine; but, whereas, on the two previous occasions in which I have described his work,* he appeared only as an accomplished dilettante with a rare power of artistic expression, it is now my privilege to introduce him as the founder of a new school which will, I am convinced, exercise a very far-reaching influence on the future of art in India.

The re-organisation of the Calcutta Art Gallery in 1896 was the starting-point in Mr. Tagore's career as an artist of New India ; for the masterpieces of Mogul painting which I discovered in Calcutta were as much a revelation to Mr. Tagore as they were to the great majority of Anglo-Indians. Up to that time he, like all other Indian art students, had looked to Europe for guidance in technique, and followed purely European ideas of artistic expression. Henceforth all his efforts were directed towards the endeavour to pick up the lost threads of Indian tradition.

About three years ago I had the pleasure of associating Mr. Tagore with myself in the work of the Calcutta Art School, as Vice-Principal; and when I went on furlough to Europe in the beginning of 1906 he remained in charge as Principal. In those three years not only has Mr. Tagore made much progress in his own work, but, under his inspiring teaching, several of the advanced students of the school now bid fair to rival their master. This is the more remarkable as the Bengalis have hitherto had the reputation among Europeans of being the least artistic of the Indian races. In my opinion we do them an injustice; the Bengali has been grievously misled by the unsound system of education we have forced upon him, and schools of art, through the gross errors of our departmental system, have been only regarded as refuges for the failures of the University; but the best Bengali students have that rarest of artistic gifts—the one in which the Anglo-Saxon is generally most deficient—imagination, a faculty for suppressing which our departmental system of education seems to be specially designed.

Mr. Tagore's great imaginative power has been already shown to readers of THE STUDIO by his illustrations to Kalidas and other Indian poets. In *Aurangzib examining the Head of Dara*, one of his latest works (Supplement, p. 106), he deals with a dramatic incident in the history of the Mogul Empire in India. Aurangzib, the son of Shah



"THE MUSIC PARTY" BY A. N. TAGORE

* October, 1902, and June, 1905.



"THE FLIGHT OF LAKSHMAN SEN." FROM THE WATER-COLOUR DRAWING BY SURENDRA NATH GANGULY.

Jahan, having shut up his father in his palace at Agra, and defeated the forces of Dara Shikoh, the heir-apparent, took the latter prisoner and caused him to be murdered. While Aurangzib is lounging on a marble bench in the Agra Palace, the head of Dara is brought to him. Throwing down his rosary and the Quran which he had been reading, Aurangzib removes the cloth from the bloody trophy with the tip of his sword and examines the head nonchalantly, only to make sure that he has not been imposed upon, and that his most formidable rival has at last been removed.

In this very original composition Mr. Tagore shows a great advance in technical skill and no loss of that fine sense of expression which characterised his early work. The story is told with great dramatic feeling. The artist makes us feel the curiously complicated character of Aurangzib; his cruelty, suspiciousness, and hypocrisy, combined with religious fanaticism and inflexibility of purpose. We may miss the show of asceticism which he assumed for state occasions, but evidently Mr. Tagore wishes to show Aurangzib as the man, not the monarch, and here, unattended and faced with the ghastly proof of his chief opponent's death, there was no need for acting. The artist's fine sense of colour and beautiful feeling for line are both well exemplified in this work.

In the symbolical figure of *Bharat Mata* (p. 108), Mr. Tagore makes a bold attempt to bring back into modern art the ideal type of divinity created by the old Buddhist and Hindu masters. He has not succeeded fully in giving his conception of Mother India that wonderful abstraction and sense of the divine which illuminated the masterpieces of Indian idealism in the pre-Mogul epoch; but there is nevertheless a great charm and spirituality in the figure of the gracious goddess bringing down to her children the four heavenly gifts of Faith, Learning, Food, and Clothing. I hope that Mr. Tagore may find occasion for further flights into the higher regions of allegorical art. Some time ago he began to prepare at my suggestion a remarkable series of designs in fulfilment of a project for the decoration in fresco of the new Calcutta Art Gallery, now in course of erection; a scheme which I sincerely hope may be carried out, as it would undoubtedly help to develop still further the great artistic power which Mr. Tagore possesses.

The illustration entitled *The Diwâlî* (p. 111) is from an earlier work of Mr. Tagore, purchased about five years ago for the Calcutta Art Gallery. The subject is suggested by that most beautiful of Indian festivals, the Feast of Lamps, in the month of October, when every Hindu woman, as the shades of evening fall, goes down to the Ganges, or to the village tank, bearing her votive lamp in honour of the Goddess of Fortune. *The Music Party* (p. 112) is a recent example of Mr. Tagore's graceful composition.

Raja Vikram and the Vampire is a remarkable work by one of Mr. Tagore's most promising pupils, Mr. Nanda Lal Bose. It illustrates one of the weird legends connected with the history of the great Hindu King, Vikramaditya, the Indian King Arthur. Three men, so runs the story, were born in the city of Ujjain at the same hour: the first was Vikrama, born in the King's palace; the second, an oilman's son; and the third, a jogi or anchorite, who became a devotee of the great goddess Kâlî, and offered to her human sacrifices. This jogi first killed the oilman's son and, plotting the destruction of the King, had the corpse hung from a tree in the cemetery. Then he begged Vikrama to go there on a dark night and fetch it for him so that he might perform a sacrifice for the goddess; his intention being that Vikrama himself should be the victim. The body was possessed by a Baital, or Vampire, which while it was being carried by Vikrama tells him twenty-five tales, "Baital-pancha-vimsati." After each tale the Vampire slips back to the cemetery and Vikrama has to return and fetch him down again from the tree. When the last tale is being told the Vampire reveals the real purpose of the jogi, and Vikrama, by making the latter the victim instead of himself, gains the merit of the sacrifice to Kâlî and becomes King of the World.

This must be considered a very remarkable work for a young student of twenty-two years, who has not yet finished his academic career. There is unusual power in the figure of the doughty warrior-king, stooping with the gruesome burden on his back, while he listens to the tale which the Vampire whispers in his ear: the uncanny atmosphere of the cemetery is felt in the broadly treated background with its suggestion of "horrid shapes and shrieks and sights unholy" creeping out of the darkness.

The next plate, *The Flight of Lakshman Sen*, reproduces an extremely able work by another of Mr. Tagore's pupils, Mr. Surendra Nath Ganguly, representing the escape of the last King of Bengal from his palace after his defeat by the Pathans. The figure of the decrepit old king, crawling down his palace stairs and about to enter the barge which is waiting for him, is admirably expressive, and makes, together with the architectural structure and

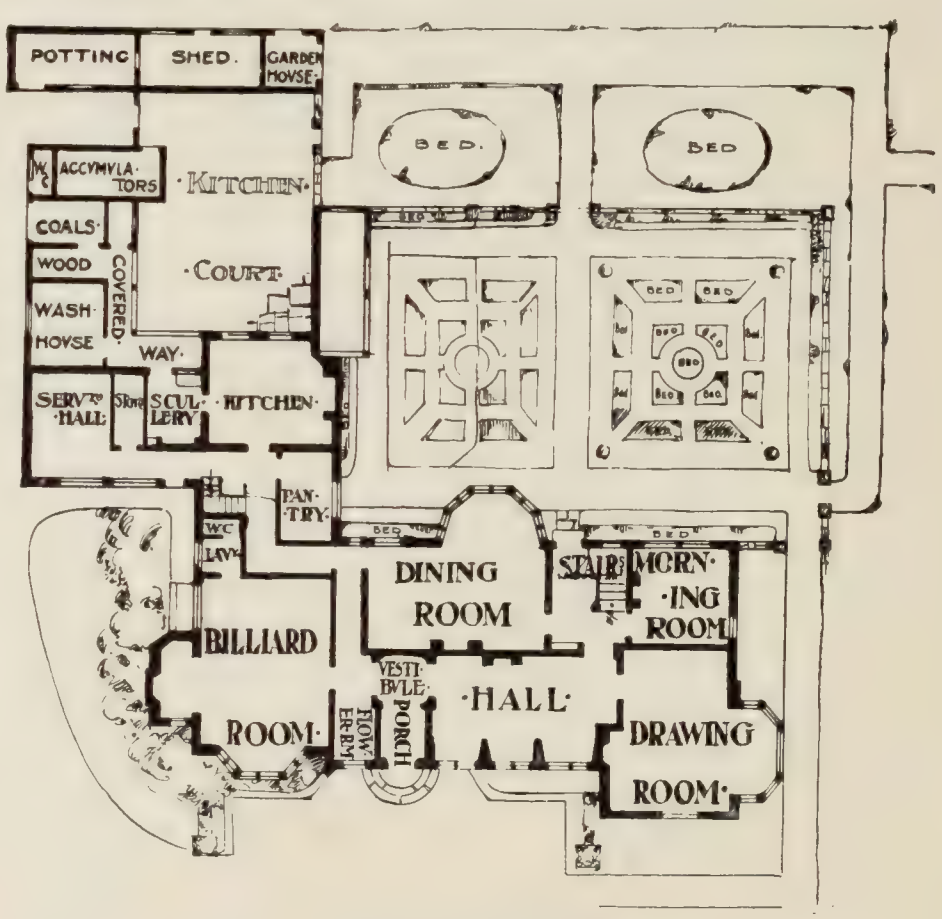
the lines of the barge, a composition of great strength and harmony. Mr. Tagore seems to have imparted to his pupils all his own rare artistic qualities, and they having enjoyed the benefits of a sound academic training, hardly show a trace of the weak draughtsmanship which is obvious in the master's early work. Mr. Ganguly is not yet out of his teens, and has had hardly three years' training.

The academic methods of the New School of Indian Art are really a return to the artistic principles on which all true Oriental art practice is based; principles which were first formulated by the art academies attached to the ancient Universities of Northern India, which in the first seven centuries of the Christian era spread Indian art and religion throughout the greater part of Asia. This will be more fully explained in my forthcoming book, but the whole difference between the Oriental and modern European academic ideas may be summed up in a few sentences. In the ordinary European art academy the student goes through a long, laborious and rather painful process of eye-training, to develop his imitative powers, before he is allowed to realise that art really depends for its vitality and strength upon the creative faculties. The Oriental artist develops his imitative skill mainly by the exercise of his creative powers; his first and last aim is to cultivate a habit of mind-seeing. The modern European practice of dressing up a series of living models, or lay-figures, in costume and then painting them one by one as a piece of still-life, would seem to the Oriental artist a most feeble and inartistic method of creation. He will sit down for an hour, a day, or a week, and create the picture in his own mind; and not until the mind-image is complete will he set to work to transfer it to paper or canvas. What models he needs he must use while the mind-picture is being formed—never in the realisation of it by pigments and painting materials. In a student's training, therefore, memory work takes a much more important place than mere copying from nature, and a habit of intense mental concentration is developed from the earliest stage of his artistic career. I venture to think that the usual Western academic methods would be immensely improved if we tried to learn a little more of the Eastern.

The Oriental student is of course greatly indebted to the traditional art practice which is handed down from generation to generation. In India, unfortunately, the too exclusive reliance on traditional practice has led to a mental stagnation which deprives Indian art of much of its former vitality. But our approved departmental methods, instead of reviving original creative activity, have done everything possible to suppress it, and by rooting out the traditional practice, they have given a wholly unnecessary impetus to the natural process of decay which has acted upon all Eastern art in the last few generations.

The appearance of this new school, small though it is at present, is an indication that India still retains some of her old creative intellect. The great traditions of Indian architecture, sculpture, and painting are still alive, and if our educational system infused the right kind of mental stimulus into them, instead of crushing them out with the purblind pedantry of the Macaulay school of pedagogics, India might before long recover its former place as the artistic leader of Asia.

It is a hopeful sign that the Anglo-Indian community of Calcutta, having at last discovered that



PLAN OF MR. AGNEW'S HOUSE AT WARFORD, CHESHIRE
PERCY WORTHINGTON, ARCHITECT
(See next page)



HOUSE AT WARFORD FOR ERNEST AGNEW, ESQ. PERCY WORTHINGTON, ARCHITECT

India has a "fine" art of its own, has not been slow in showing its appreciation of the new school which Mr. Tagore has founded. Last year, owing chiefly to the active interest taken in it by Mr. Justice Woodroffe, the Indian Society of Oriental Art was launched, under the presidentship of Lord Kitchener. It is through the good offices of the energetic Joint Honorary Secretary, Mr. Norman Blount, that I have been able to make this selection for THE STUDIO from the principal works shown at its first exhibition in January last. The great success which attended the exhibition will assure its permanency as a most useful addition to the not too many intellectual distractions of the city of palaces, and help to extend the very valuable work the society is doing in promoting a good understanding between the Anglo-Indian and Indian communities.

The society has made a very wise departure from departmental precedent in establishing the principle of giving scholarships to Indian art students, not for sending them to Europe and putting them through the European mill, but for enabling them to visit the art centres of India—Agra, Ellora, Ajanta, etc. I relinquish my official connection with the Calcutta Art Gallery and School of Art with the satisfaction of knowing that public opinion is beginning to do justice to Indian art, and to realise the colossal blunders that have been made in art education in India in the last fifty years. The next step is to remedy, as far as possible, the mischief which has been done by departmentalism, and is still being committed, in the name of education, civilisation and progress. But in art there is always more to be expected from a healthy public opinion than from departmentalism.

E. B. HAVELL.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

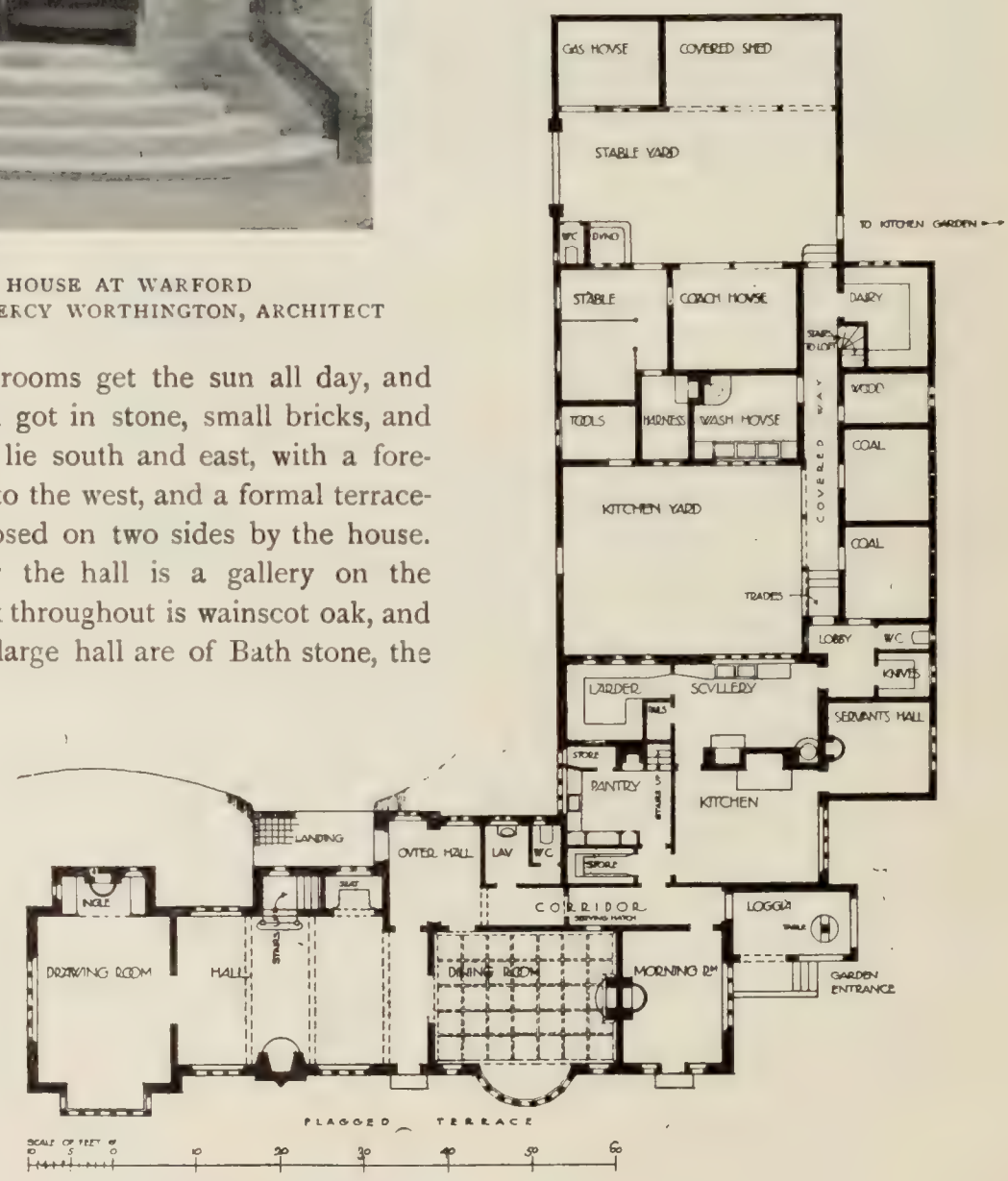
A HOUSE at Warford, Cheshire, designed for Mr. Ernest Agnew by Mr. Percy Worthington, is the subject of our first illustrations this month, and its general character is evident from these. The hall being the centre of life in the house, is free from all use as a service way, the passage from the servants' quarters to the door being quite independent of it, and, as a matter of comfort, the staircase is placed in a small stair-



MAIN ENTRANCE TO MR. AGNEW'S HOUSE AT WARFORD
PERCY WORTHINGTON, ARCHITECT

case hall off it. The living rooms get the sun all day, and a harmony of colour has been got in stone, small bricks, and unstained oak. The gardens lie south and east, with a forecourt formed by a yew hedge to the west, and a formal terrace-garden on the east side, enclosed on two sides by the house. The long window seen over the hall is a gallery on the chamber-floor. The woodwork throughout is wainscot oak, and the fireplace and walls of the large hall are of Bath stone, the latter panelled to a height of eight feet with oak.

"Weston Acres" is a house built from Mr. Sydney J. Tatchell's design, on a pleasant 14-acre site, near the Banstead Downs, at an altitude of 500 feet. It is designed so that all the living rooms have a south aspect. The bath-rooms and morning-room have also an east aspect, to catch the early morning sun, and the drawing-room has in addition a west window. There are eight bedrooms and a nursery on the first floor. The finishings and the floors of the best rooms are in oak slightly fumed and wax-polished. The hall is panelled in oak to a height of 7 feet, and the principal staircase is also in oak. The roof is covered with hand-made and sand-faced roofing tiles, the walls have red brick quoins with rough-cast filling, the window and door dressings are in Hackenden (Sussex) stone, and steel casements and lead lights are used throughout. Cisterns in the roof into which rain water is pumped from underground tanks, supply all lavatories, bathrooms and sinks. The cost of the whole of the buildings, including lodge, stables, outbuildings, drainage and carriage drive, has been £4,000.

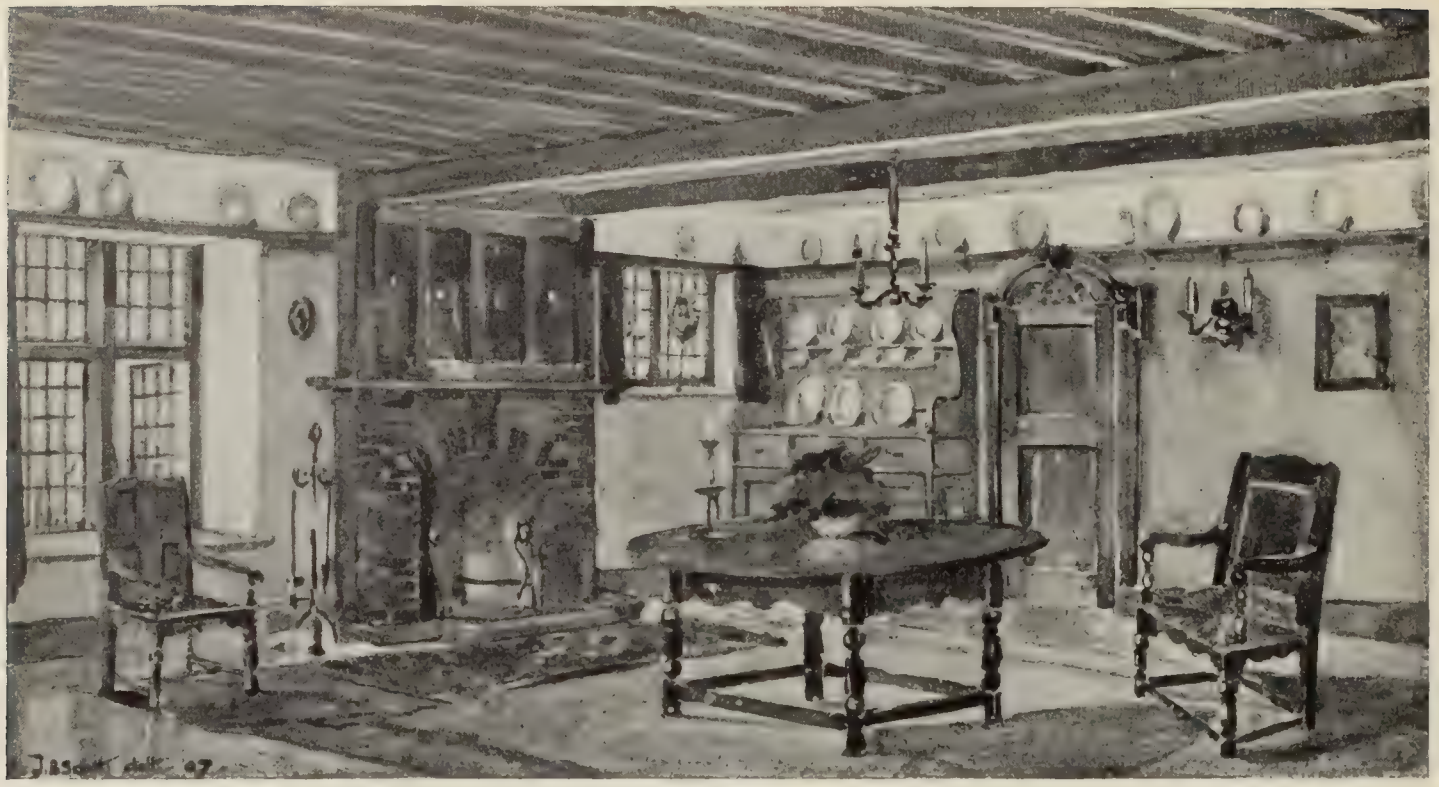


PLAN OF "WESTON ACRES," WOODMANSTERNE
SYDNEY J. TATCHELL, ARCHITECT





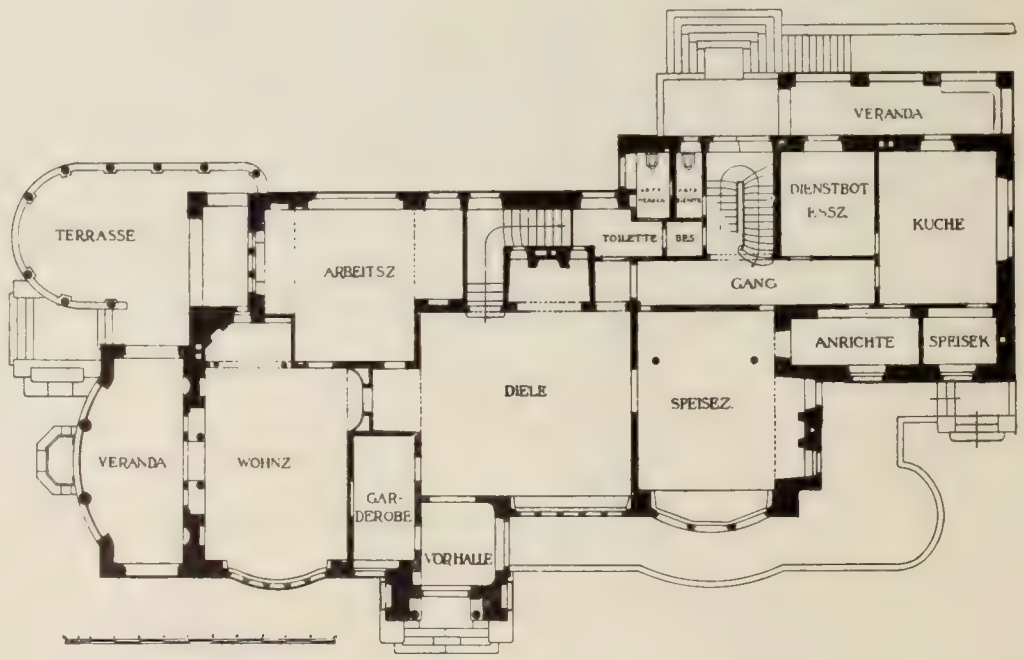
"WESTON ACRES," WOODMANSTERNE
SYDNEY J. TATCHELL, ARCHITECT



SMOKING ROOM OF HOUSE AT EYNSHAM — WILLIAMS ELLIS & SCOTT, ARCHITECTS

The smoking-room illustrated on this page was designed by Messrs. Williams Ellis & Scott for Eynsham Lodge, Oxon, and presents various points of interest. The stout joists of the upper floor, themselves supported by elm-cased girders, cross and re-cross the whitened ceiling, the whitewash being continued in the frieze above the plate and picture ledge. Below this the plaster walls, which are left slightly granular from the wooden float, are washed a light buff; all the woodwork, including the wood floors, being stained a rich brown. The heavy leaded casements are set in sturdy timber frames placed flush with the outer wall face, thus affording a comfortable window-seat in the splayed recess. The glazing is partly of old Dutch and English glass, slightly varying in shade and gauge, the heraldic blazoning in the small windows being carried out in subdued tones on old glass by Mr. Dudley Forsyth from the architect's sketches. The open hearth fireplace is built in 2-inch Sussex bricks of warm shades. The tympanum cherubs over the doors were modelled and cast by Miss V. Harris to the architect's designs.

The "Ostmärker Hof," of which illustrations are given, is a country residence built from the designs of Herr Rudolf Schmid, of the Atelier für Architektur und Innendekoration, Freiburg in Breisgau, at Gutach, a few miles from that town, in the midst of, and harmonising with, very picturesque surroundings. On the ground floor there is a large hall (*Diele*) approached through a vestibule (*Vorhalle*). To the right of the large hall is the family dining-room (*Speisezimmer*), connected with which is a serving lobby (*Anrichte*) communicating with the kitchen; and to the left are a cloak-room



PLAN OF "OSTMÄRKER HOF" — RUDOLF SCHMID, ARCHITECT

(*Garderobe*), living-room (*Wohnzimmer*), and a study or work room (*Arbeitszimmer*). The domestic offices, including kitchen, servants' dining-room (*Dienstboten-Esszimmer*), larder, etc., are shut off by a corridor (*Gang*), which also gives access to a staircase leading to the servants' sleeping quarters. The entire house is heated from central apparatus, and the principal living-rooms have also open fireplaces for use as required. The materials used in the construction of this house are shell limestone with rough cast, the roof being covered with so-called "beaver tail" tiles of a yellowish red tint which quickly takes on a patina. Window sashes are painted white; other woodwork is kept a reddish brown. The dimensions of the various apartments on the ground floor (the pitch of which is about 11 feet 6 inches), can be ascertained from the accompanying plan, where the scale is divided into metres (one metre equals $3\frac{1}{4}$ feet roughly). Thus the large hall is approximately 28 by 23 feet, the living-room 28 feet in extreme length by 18 feet, and the dining-room



"OSTMÄRKER HOF": THE KITCHEN



"OSTMÄRKER HOF," GUTACH, BREISGAU, GERMANY

RUDOLF SCHMID, ARCHITECT



"OSTMÄRKER HOF," GUTACH IN BREISGAU RUDOLF SCHMID, ARCHITECT

rather smaller. The principal bedrooms on the first floor, with a pitch of about 10 feet 6 inches, are also of ample proportions. The house is surrounded by formal gardens provided with summer-houses and fountains designed on architectonic lines; and divided from the rest of the property by a canal, which is traversed at various points by bridges, there is an extensive kitchen garden.

THE SALON OF THE SOCIÉTÉ NATIONALE DES BEAUX-ARTS. (SECOND AND CONCLUDING ARTICLE.)

CERTAIN exhibits at the Société Nationale demand to be seen more than once and examined afresh, both on account of the interest they possess and of the success they have gained.

Among the artists to whom these words apply I will mention first of all M. le Sidaner, who has rapidly created for himself a most important position in the world of art. Many of his works, to be seen in the great collections of Paris, hang side by side with those of the best-known French landscapists, and admirably do they stand the comparison. The fact is, M. le Sidaner is gifted with a very personal feeling; none knows better than he the art of "poetising" his surroundings, and of giving a charm to *motifs* and to subjects hitherto neglected. And if at times one might, perhaps, raise objection to a certain monotony of *métier* in the work of M. le Sidaner, it is nevertheless always interesting.

After painting the supremely delicate aspects of the minor French towns, M. le Sidaner last year did a series of Venetian pictures; and now he has found in London many fine sources of inspiration. Enamoured as he is of soft, mellow outlines of monuments seen through a light haze, the artist must have felt deep artistic pleasure in painting his scenes of St. Paul's and Trafalgar Square. Still better is he suited at Hampton Court. Here he found silent courtyards, fountain basins reflecting statues with the admirable touch of Time upon them, gardens enclosed in ancient walls—all his favourite *motifs*, in fact, but with something fresh about them, that special covering with which the atmosphere of London, with its almost continuous fogs, envelops its monuments.

That brilliant colourist Gaston La Touche is represented by an excellent double portrait which is, and will continue to be, a very precious "document." It represents Bracquemond, the great engraver, bending over a plate on which he is working. The portrait is executed with extreme fidelity. Beside him is another figure in profile, none other than the painter, La Touche himself, chatting with his old friend Bracquemond. The

picture is modestly entitled *Bracquemond et son disciple*. It is indeed a valuable and a faithful record of two of the great artists of to-day.

One returns with pleasure to the works of M. J. F. Raffaelli, an artist of great variety and originality, who imparts character to all he touches, whether it be a bouquet of flowers, or a figure-piece, or a landscape. He is *par excellence* the painter of Parisian life; and when some day people shall want to know what our streets and our boulevards were like at the end of the nineteenth century, it is to the work of Raffaelli they will have to turn, for none has grasped more completely than he the movement of the modern crowd. The work by him now reproduced is an excellent specimen of the brilliant series of Scenes of Paris, bearing the signature of Raffaelli.

M. Gillot in his vision of the Capital introduces a note of greater imaginativeness and romance, caring less for the real aspect of things (at any rate in his contributions this year) than for their surroundings and their setting. M. Gillot would seem to have derived his effects in a sort of way, though by quite different methods, from the style of Méryon; his skies are always broadly and beautifully executed.

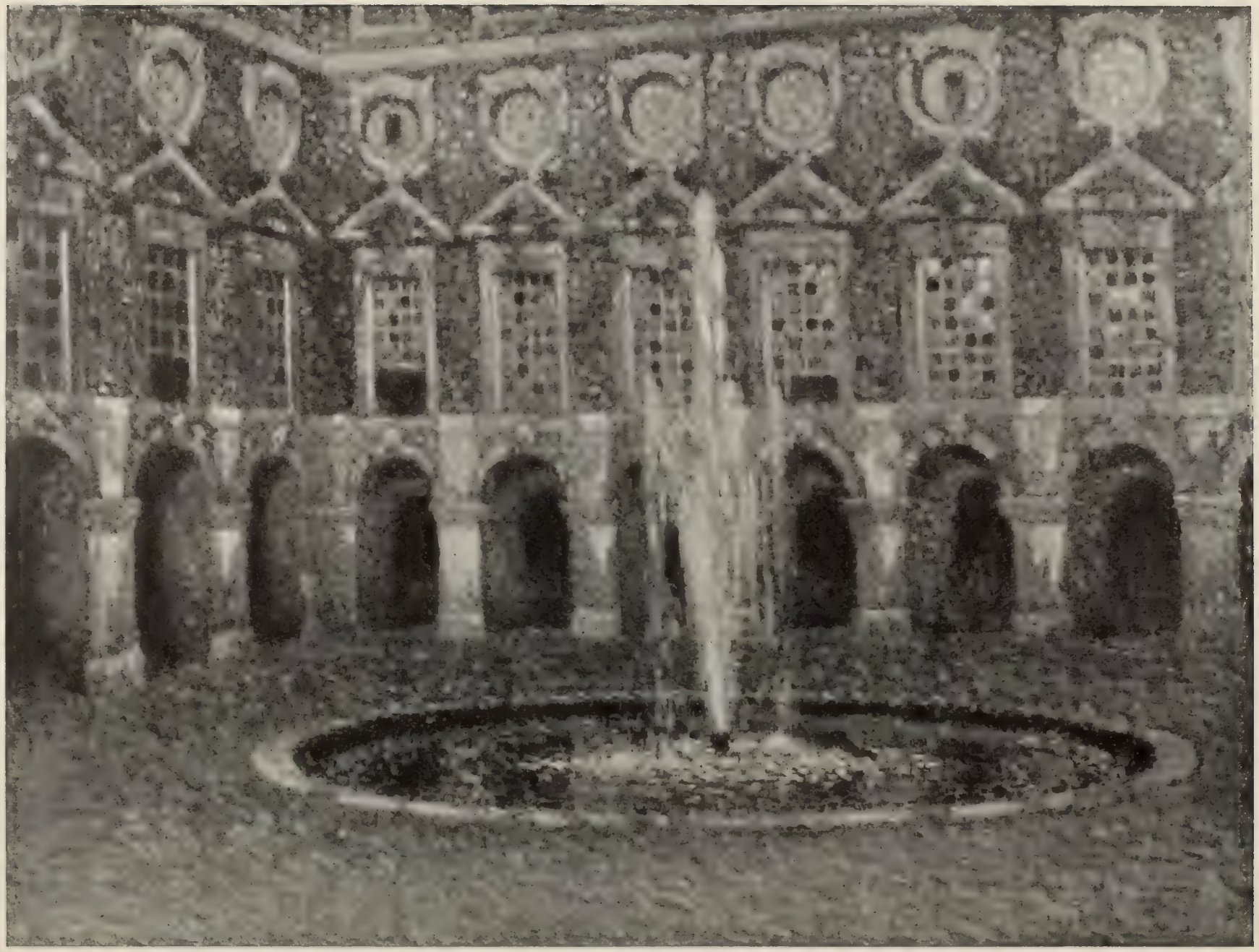
Among the figure painters exhibiting at the Salon in the Avenue d'Antin one of the best, Mr. Lambert, the Australian artist, must not be overlooked. Like Mr. R. Bunny, who also is an artist of much talent, he exhibited in last year's Salon, on that occasion contributing a portrait of King Edward VII. This year Mr. Lambert has a portrait group. The figures have something of Velasquez in their attitudes, and the work is skilfully composed with a touch of the archaic which is far from displeasing.

To Mr. Julius Stewart reference has already been made. It will suffice, therefore, to recall that this excellent artist, at once figure-painter and landscapist, has produced one of the best portraits of a woman seen for a long time past. Readers of THE STUDIO will find it reproduced with these notes.

HENRI FRANTZ.



"LA SEINE À PARIS" BY LOUIS GILLOT



(By permission of Messrs. Wm. Marchant & Co.)

"LA COUR DE LA FONTAINE (HAMPTON COURT)" BY HENRI LE SIDANER



"LE BOULEVARD"
BY J. F. RAFFAELLI



PORTRAIT OF MADAME B.
BY JULIUS STEWART



PORTRAIT GROUP
BY G. W. LAMBERT



"LES SORCIÈRES" BY IGNACIO ZULOAGA

(Société Nationale des Beaux-Arts)

THE SALON OF THE SOCIÉTÉ DES ARTISTES FRANÇAIS.

WHAT as a rule provokes rather severe criticism of the Salon of the Artistes Français is the fact that the works exhibited there are much more numerous than at the National Society's. This year the Artistes Français had about two thousand pictures in their exhibition. Now these two thousand pictures (including some of very large dimensions), having been once accepted, had to be provided with places on the walls, often in rows one above the other; whence the displeasing aspect which some of the rooms presented, and whence also the difficulty experienced by visitors in finding the few good pictures of the exhibition. In this brief *aperçu* we will endeavour to single out the works of chief interest in the Salon.

The defect of the majority of the artists exhibiting at this salon is that they work on too large a scale, a fault which has its origin in the very organisation of the society and in those who control it. Medals of the first, second, and third classes, *hors concours*, and medals of honour—these answer to so many grades which all the exhibitors are anxious to pass through; and as they know that the jury will not be impressed by any save canvases of large dimensions, they of course strive at all times to *faire grand*. Consequently many artists who are quite able to execute pleasant little pictures—landscapes, interiors, still-life pieces—come to grief in composing big canvases whose interest is by no means in proportion to their size. This is not to be understood as a condemnation of the big pictures *en bloc*, but only of those of them which might be described as magnified small pictures. On the contrary, among the others in this last Salon, numerous excellent works were to be noted, and especially the two capital panels which Mlle. C. H. Dufau has done for the Sorbonne. *Astronomy* on the one hand and *Magnetism* on the other have inspired this gifted artist to works characterised by unusual delicacy of harmony and of a delightful rhythm. As technical achievements these works bear testimony to the artist's very personal gifts; she excels in diaphanous, azurean tones, and it is this quality which has ensured for her a leading place among modern decorative painters.

M. Désiré-Lucas has this year put his name to a good picture which, while it does not disclose the decorative qualities of Mlle. Dufau, testifies to the genuine gifts of the artist as a colourist. It is *Le Pardon de St. Cado* during High Mass that is here represented. The painter has culled a most happy effect from this gathering of Breton peasant women with their big white *coiffes;* but what I like most about his picture is the lighting of the right side, where the effect of sunshine in the distance is so well interpreted. One always finds in M. Désiré-Lucas a praiseworthy endeavour after good solid workmanship, and there can be no question

that in this canvas he has, for the most part, obtained the effect at which he has aimed.

A large triptych by M. Eugène Chigot also achieved a well-merited success. It is a work destined for a Children's Convalescent Home at Dunkirk, and in giving it the title *Retour à la Vie par la Mer et les Champs*, the painter leaves us in no doubt as to its intention. But there is something better here; there is good, sound painting. The panel in the middle, representing the sea shore at low tide, illuminated by the rays of the setting sun which mingle with the water-spray, recalls certain favourite *motifs* of this painter; but to our thinking the right-hand panel is that in which the artist has succeeded best, and it is one in which his kinship to the vigorous Flemish School is very clearly attested. It is at once a very true and pleasing impression of nature which is given in this flowery garden set in a frame-work of dunes, with a windmill on the horizon and overhead a fleecy sky.

Apart from the large pictures, there were to be found various excellent works expressive of another order of ideas. Let me mention first of all Mr. Miller's portraits of children, remarkable for their extraordinary freshness of colour. This artist, of whom one has heard but little hitherto, has put himself *per saltum* in the front rank of the foreign exhibitors of the Old Salon. The Société des Artistes Français can, for the matter of that, boast of having a good few foreign artists of note among its exhibitors. To the majority of the foreigners, indeed, who have not followed the evolution of French art very closely, this Salon has continued to be the only Salon. That is why when the most personal of our contemporary artists, as Besnard, La Touche, Cottet, Simon, have gone over to the Nationale, various eminent foreign artists have remained faithful to the older organization. Among these is the brilliant portraitist László, represented at this last show by a vigorously painted head of a woman and a portrait, full of life, of the English painter Mr. Alfred East, who himself scored a triumph with two of those powerful impressions of nature of which he holds the secret. Then there was Mrs. McLane Johansen, who sent a canvas bearing the title *Sur le Haut de la Colline*, an excellent example of *plein-air* methods; also Madame de Wentworth, Mr. Leo Mielziner, Mr. Tom Mostyn, M. Tito Salas, M. Jean Styka, Mr. Edward Swinson, and, above all, M. Carlos Vazquez, whose picture, with its very vigorous handling and richness of coloration, deservedly attracted the notice of artists.



"SOUS LA RÉVOLUTION" BY T. ROBERT-FLEURY

M. Robert-Fleury, the distinguished President of the Société des Artistes Français, has made a speciality of costumes and scenes belonging to the period of the French Revolution. The figure of a woman, to which he has



"L'HABIT BLEU"
BY ALEXIS VOLLON



"SUR LA RIVIÈRE"
BY PAUL CHABAS



"LA FÉE DES BOIS"
BY C. A. LENOIR

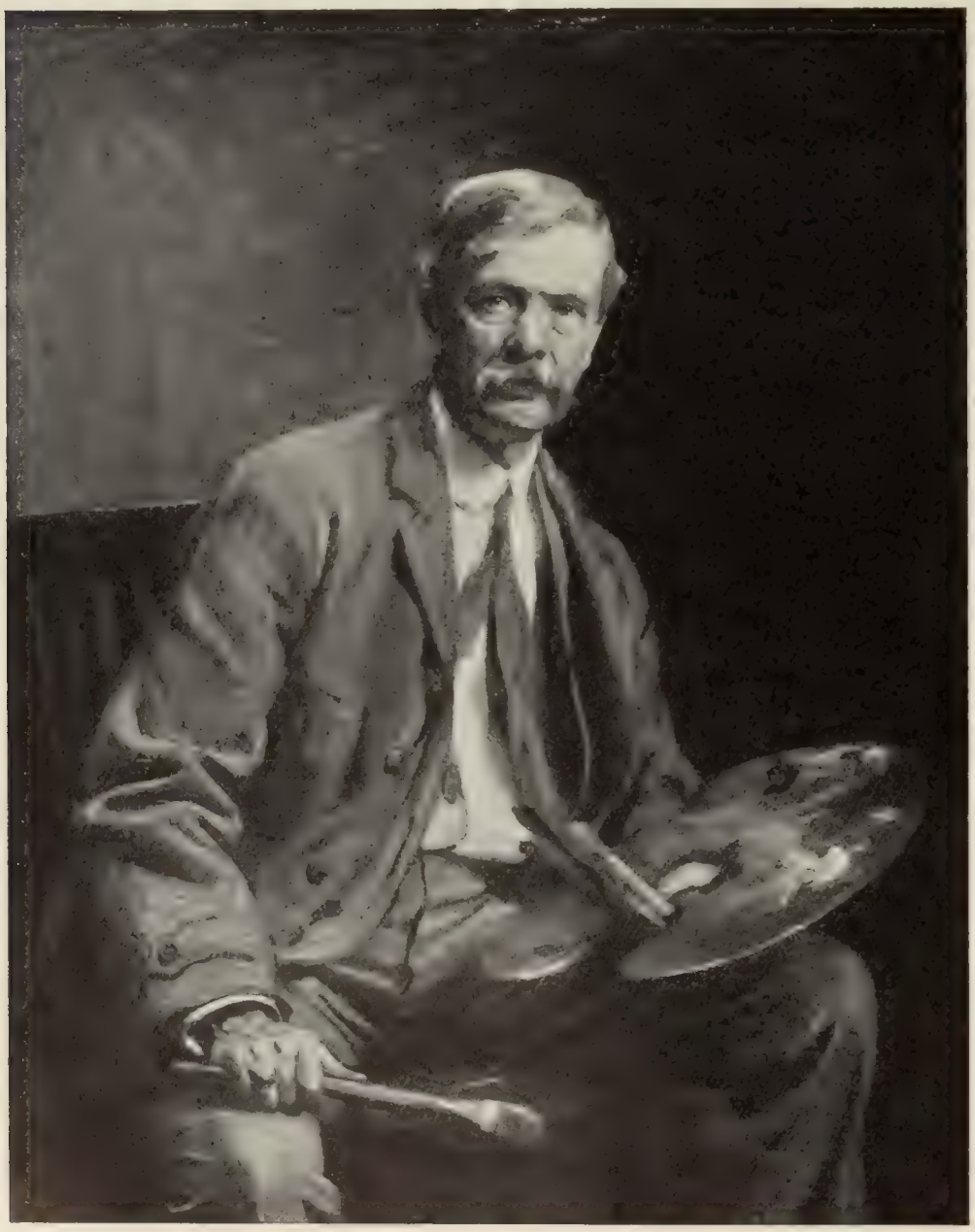


"LE PARDON DE ST. CADO"
BY DÉSIRÉ-LUCAS

given the title *Sous la Révolution*, reproduced as one of our illustrations, strikes one as being as faithful a representation as if some painter of that period had done it.

Among the younger members of the Artistes Français especial mention should be made of M. Paul Chabas. His picture, *Sur la Rivière*, is an excellent performance. Unfortunately it is not possible to convey in a reproduction an exact idea of the delicacy of its tones, but at all events the drawing and construction of his figures remain, and we can see how happy is his presentment of these girls who are here depicted enjoying the pleasures of boating.

Before closing this brief *aperçu* of the more notable works exhibited by the Artistes Français I should like to say that a very fine landscape was exhibited by one of the masters of the French School—I mean M. Harpignies. H. F.



PORTRAIT OF ALFRED EAST, ESQ., A.R.A. BY P. LÁSZLÓ
(Salon des Artistes Français)

THE NEW ENGLISH ART CLUB'S EXHIBITION.

THE spring exhibition of the New English Art Club came somewhat late this year but it ranked high among their exhibitions, for it may be said that there was scarcely an uninteresting work upon the walls, whilst such leading members as Mr. Wilson Steer, Mr. W. Rothenstein, Mr. Orpen, and Mr. John were each represented by work touching the top mark of their achievement. It is true that Mr. John used all his considerable power to make more than ever clear that he will not accept judgment upon himself simply as a brilliant craftsman, and this by carefully suppressing every sign of brilliancy, with pains concealing all the graces of his art, that a particular temper of mind which he has elected to convey may be recognised as well as the art which conveys it. That conveyed is accepted or rejected according as the spectator, tested first and challenged by much that is apparently only humorous, is able to enter by the right of his intuition into the inner strange enclosure inhabited by the temperament of Mr. John.

Mr. Orpen's struggle is in a contrary direction. He strives to give evidence of such mastery in the sheer craft of painting as that with which Mr. Wilson Steer serenely reposes on the heights. The brush marks of Mr. Orpen are freighted for us with the interest of his personality—the personal note which is missing in the elaborate power of Mr. Steer, and which stirs up admiration and contumely wherever in art it takes the field. If it is thus with Mr. Orpen it is of course much more so with Mr. John. Mr. Orpen's interior called *A Bloomsbury Family*, in which is recognisable a well-known artist and his



"THE CRUMPLED DRESS"
BY CHARLES STABB

family, is of course remarkable. It is a real interior; behind the frame space is suggested—more space than the great Dutch interior painters could suggest. So actual is this part of the creation that the little figures almost seem to have air to breathe within the frame. But they are not living as the Dutchmen's figures are living. The impulse towards tenderness in painting a baby-child's face is especially missing from the child near the edge of the frame, though vivacity the face has of a kind. But scarcely any of the faces show the intimate touch of sympathy which the painter extends to the reflections in the candelabra and the glass of the picture frames. How naturally Hogarth would have engaged the gestures of these children and their expressions in the unconscious little drama! But his background would have been as a drop-scene compared with the light, and the subtleties of its reflection, shown in Mr. Orpen's painting.

The New English Club are partial to interiors and to light streaming through the windows, and besides Mr. Orpen's work we have chiefly Professor F. Brown's *An Interior*, Mr. Tonks' *Temptation*, Mr. David Muirhead's *In a Studio*, and *A Spring Morning* by A. Stuart Boyd; *La Chambre sur la Cour*, by Miss Gwen John; Mr. C. Stabb's *The Crumpled Dress*, Miss C. Atwood's *A Law Court*, *A Girl Rubbing a Wardrobe*, by Fairlie Harmer, but of more importance than any of these, Mr. Wilson Steer's *The Morning Room*. In this picture he has painted a figure between two window lights, and further back in the room a green jar rests on a table where the light is more stable, strengthening and intensifying the character of the beauty of the picture. We are glad of this still corner, for the impression given by a canvas entirely flooded by a transitional effect of light is often unsatisfying, not altogether dissimilar to that provoked by the stillness which



"A SPRING MORNING" BY EVELYN CHESTON



"THE MORNING ROOM"
BY P. WILSON STEER

gives the lie to the spread wings of a stuffed bird. It is the fault as works of art of many impressionist pictures, when there is in them no space as there is in Mr. Steer's picture devoted to a stationary thing and an equal light.

We notice in the New English Art Club that the face comes out worse than anything else in nine "interior" pictures out of ten. The vampire called "technique" often takes part of the life of the faces and flowers it touches. It is so in the interior by Mr. Orpen referred to above; his brush never pausing once in its sustained cleverness for a concession to the things that are felt rather than seen—the charm of childhood, for instance. Mr. Wilson Steer's brush has reverently paused at the face in *The Morning Room*, but, after all, the face is only pretty. In a beautiful canvas it should have been beautiful. We experience a sense of waste of so much effort in the accessories from this impression. Not being a still-life painting, or only a figure study, we should expect the character of the sitter to transcend, or for the love of paradox even to contradict, but not to fail, as it does here, altogether to come up to the dignity of the rest of the conception.

Another fault which the Club seems to us to exhibit is that the very old artistic pretence is not kept up, which the great old painters believed it necessary to keep up, that the scenes enacted within their "interiors" had really happened—in other words, that they were reproducing life itself, and not merely arranging something in the studio. Mr. Stabb's picture, *The Crumpled Dress*, is to be commended for its air of probability, though there may not be in it any skill in the interpretation of interior lighting approximating to that which Mr. Orpen exhibits or Mr. Wilson Steer. A great painter passes at once to life through his art, but the vitality of a lesser one is often absorbed at the easel.

We have derived the greatest pleasure from Miss Gwen John's pictures in this exhibition in that they



"AN INTERIOR" BY FREDERICK BROWN



"A BLOOMSBURY FAMILY"
BY WILLIAM ORPEN



"SPRING IN ENGLAND" BY A. S. HARTRICK



"SHEEP GRAZING BY THE ROADSIDE" BY MARK FISHER

seek earnestly in the colour which ordinary life wears for the lasting effect of beauty. Her portrait of Miss C. Boughton-Leigh seems to us one of the greatest achievements in the exhibition because of this sincerity. And with this in our minds, turning to Mr. Tonks' picture, we readily understand *Temptation* as an appropriate title for his picture, since he has yielded so readily to an easy scheme of reds by touching up the children's cheeks until they are as rosy as the apples on the table and the rosy pattern in the chintz. For the rest this picture is distinguished by many of the finest qualities of Mr. Tonks' art. Mr. Walter Sickert this year sends small canvases, each notable, and there is pertaining to all of them that curious interest which the individuality of his a ms inspires.



"ANTOINETTE" BY W. VON GLEHN

Two portraits, noteworthy in their performance, held attention on the two side walls, Mr. William Rothenstein's *Bernhard Berenson* and Mr. Orpen's *Prof. Mayor*. Mr. Wilson Steer's *The Outskirts of a Town* and Mr. Mark Fisher's *Sheep grazing by the Roadside* contribute the strongest element to the landscape side of the exhibition; then there is Mr. W. W. Russell's *Morning*, in which there is the memory, scarcely anything more, of the morning mists upon the beautifully painted greens. There is a mood, too, worthy of its accomplished expression in Mrs. Cheston's *Spring Morning*. Mr. Sargent has slipped deftly through the execution of an oil sketch, *Villa di Papa Giulio*, presenting with little physical effort, in the multitude of its suggestions, the result of an ever-active brain. We must make mention of Mr. Russell's other picture, equal quite to his picture of morning light—his *Chelsea Reach*, reproduced on the next page; and Mr. C. J. Holmes' *Biasca* among other landscapes of this painter. Mr. A. S. Hartrick's canvas, *Spring in England*, is a canvas individual in character and style, though the landscape seems more a background for the figures than the figures part of the landscape. Mr. Alexander Jamieson sent one of his brilliant and forcible canvases in *A Part of Old Paris*; Mr. Alfred Hayward, a picture with overarching trees, naturalistic in treatment and taking its conventional arrangement from one of the many conventional compositions with which nature often enters into rivalry with art. Mr. Bernhard Sickert's *Sirocco, Ischia*, is another landscape of note.

Mr. Muirhead Bone contributes some pastels of much dignity and naturalness to the wall containing drawings, a wall in itself too rich in works of character to merely touch upon here, and the quality of Mr. Rich's art, as of Mr. MacColl's and other contributors to it, is so well known. Before concluding, however, reference should be made to Mr. Albert Rothenstein's pen studies, to Miss Ethel Walker's water-colours, and to the *Cow and Calf* of Miss Margaret Fisher.

T. Martin Wood.



"CHELSEA REACH" *(See previous article)* BY W. W. RUSSELL

JAPANESE COLOUR-PRINTS. No. I., "THE IRIS GARDEN," BY KIYONAGA.

THE illustration we here present to our readers is the first of a series of reproductions of notable Japanese colour-prints which we propose to issue from time to time in *The Studio*. It is copied from a very choice early impression, and especial care has been taken to retain the exact shades of the original colouring, as so much of the interest of early prints lies in the colour schemes employed —schemes which too often undergo great alterations in later issues, and nearly always to the deterioration of their artistic value.

In order to retain as much as possible the character of the original impression, our reproductions have been printed in the Japanese manner from wood blocks.

Kiyonaga is considered by all students of the subject to be one of the greatest masters of the popular school in Japan in the eighteenth century. The robust but graceful lines which characterise his drawing, together with the peculiar charm of his colour scheme, are well represented in this example.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—At the Leicester Gallery, in June, Mr. Mark Fisher exhibited a collection of his water colours, and it was very interesting to witness his learned impressionism reduced to the smaller scale and worked out in the slighter material. As in his oil-paintings, so here there is the same mastery of general impressions of light, with penetrating analysis of their effect upon every detail.

Very different in character was the exhibition of the late Wilmot Pilsbury's work at the Fine Art Society. Here there was none of the miraculous summary of the effect of lighted details; instead, a regard for detail in itself, expressed with a feminine but not very sensitive touch, and little regard for the effect in general. Mr. Pilsbury's was a conventional art, with a precedent in the work



"THE IRIS GARDEN." BY KIYONAGA.

of Mrs. Allingham, and a great deal of its charm—a charm arising out of pleasant subjects, and a love of the English country-side so strong that it impels towards sympathetic expression.

Those who viewed Mr. Sargent's water-colours at the Carfax Gallery were probably looking at work of to-day which is most certain to interest students of this period in the future, and it will interest them because of its magical expression of sunlight, and the way in which light is gradually diminished in a dark recess but never dies away—kept alive always, however subtly, by the reflections which all things exchange with one another.

The exhibition of the Peel heirlooms at Messrs. Graves' Gallery, which remains open until the 25th July, will continue to attract, less perhaps on account of Sir Thomas Lawrence's achievements, than because of the array of political and social personalities of the eighteenth and early nineteenth centuries whose features he perpetuated.

An exhibition has been held at the Anthropological Institute of coloured tracings and drawings of Bushman paintings made by Miss Helen Tongue. In these we have probably one of the most elementary forms of artistic expression, for we must place them much below art which is marked by a sense of design, such as that from islanders in the Pacific and elsewhere. Their interest lies in this fact, and Miss Tongue's intention to reproduce them in valuable book form is one to be commended. These Bushman paintings, we are told in Miss Tongue's catalogue, are found on the walls of rock-shelters or caves, generally in sandstone districts. They have been coloured with iron oxides, or with ochres, mixed with fat. The authors of them were a race of hunters living in caves or bush huts; they neither kept cattle, tilled the ground, nor worked in iron; their dress was of skins, their weapons of wood tipped with stone. Hottentots, Kaffirs, and white men have all fought with the Bushmen, gradually exterminating them, so that now only a few still survive in the Kalahari desert.

Miss Laura Coomb Hills, of Boston, U.S.A., delighted admirers of good miniature painting with her exhibition at Messrs. Dunthorne's Gallery. A colour sense and the instinct for composition are her gifts, and she manages variety, that quality so depressingly absent in miniature work in general. We shall shortly have occasion to again refer to Miss Hills' work and give examples of it.

Sir William Eden's exhibition at the Goupil Gallery was very interesting, and a pleasant one because of the refinement of vision it expressed. He showed over a hundred and fifty drawings of subjects very various—a porcelain vase at the end of a room, a grey manor house, rain in the garden, all seen with a sensitiveness which did it but descend in larger measure into his fingers would make him a great artist.

Other exhibitions of considerable interest during the month were Messrs. Obach's collection of French and Dutch Masters of the nineteenth century, a collection of water-colours of deceased and living artists at the Leicester Galleries, Mr. Herman G. Herkomer's portraits at the Modern Gallery, and the art of the late John Finnie at the Baillie Gallery.

GLASGOW. — Mr. Alexander Kellock Brown, recently admitted to full membership of the Royal Scottish Academicians, was elected Associate in 1893, so that the higher rank cannot be said to have been conferred upon him without at least due deliberation. Both at home and abroad recognition accorded Mr. Brown is fast extending. Munich has awarded him a gold medal, the Salon a *Mention honorable*, Barcelona a gold medal, while many art bodies on the continent and corporations at home have acquired works from his easel.

Although resident in the great city by the Clyde, Mr. Brown is not to be identified with the body of artists known distinctively as the "Glasgow School." He has concerned himself with no movement sectional or scholastic, and the justification of his aloofness is the preservation of his own reticent but winning individuality. His art has been moulded in part by strictly personal temperament, in part by heredity. There is in it a seemingly unconscious adjustment of the balance between the claims of nature as subject, and those of technique as the vehicle of art.

Mr. Brown's method is akin in its simplicity to the English of the literary stylists of the Addison order, and enables one who is not only a painter but an artist to say what he has to say in terms unambiguous, chaste, and convincing. He thinks and feels, and, with a certain melodic clarity, lays his thoughts and feelings to such purpose upon canvas, that none can fail to understand. As regards composition, each picture of his is a

unit—a comprehensive thought of a place, the details of which are only so many chords of individual feeling in the harmony represented by the whole. The impression is one, although the minor effects contributing to it be many. He works largely in semitones, in russets, grey, green and soft shades of blue. A leaning towards low tones is accompanied by a frequent choice of evening, moonlight and winter effects. He loves to look dreamily across the moorland, when the sun is low, when the clouds absorb the dying light, and the world reposes in shadow. His colour, nevertheless, possesses a purity suggestive of the lush freshness of nature, and akin to the transparency of water-colour. In this quality his oils are sometimes almost, if not altogether, unique in contemporary Scots practice.



"THE BANQUET" BY MONTICELLI

(Dublin Gallery of Modern Art)

Above all things else, Mr. Brown excels in the imaginative suggestiveness which, with all his modest reserve—perhaps by reason of it—sets us dreaming among the poets of nature, and of all the poets he is perhaps most closely in accord with Thomson and Burns, his countrymen. Burns rarely strikes the chord of sublimity, but in many forms sings of pastoral peace, of musical stream, or the melody of the wind. Mr. Brown paints the



"ROBOONS COUNTRY" BY A. K. BROWN, R.S.A

accompaniment to Burns' verse. Again, he resembles Thomson in not only painting Nature, but in letting us hear her voice and feel her presence.

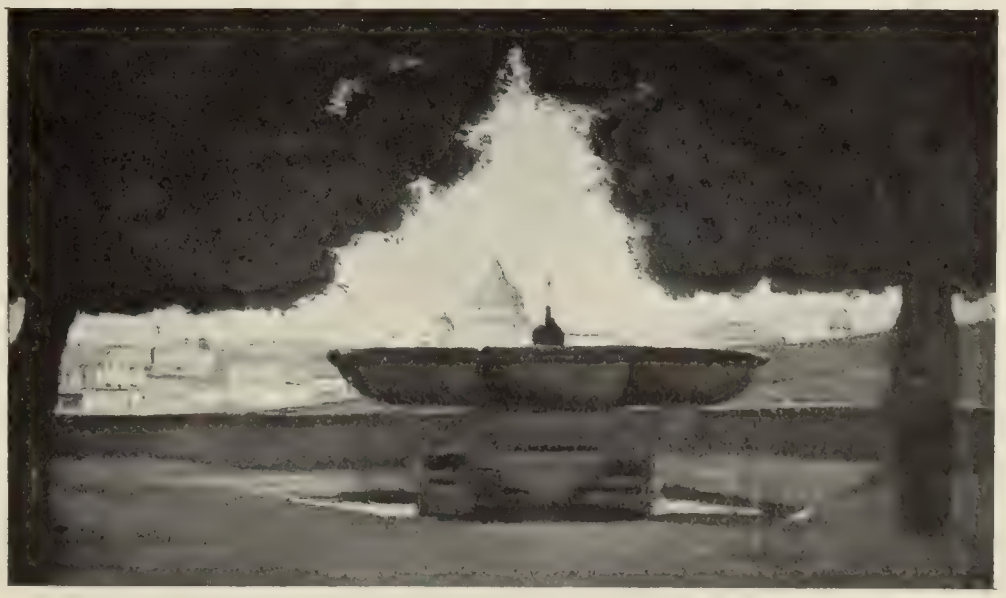
EDWARD PINNINGTON.



"THE BUNCH OF GRAPES" (MRS. MILDMAY AND DAUGHTER)
BY CHARLES SHANNON

DUBLIN.—The opening of the Dublin Gallery of Modern Art marks a new departure in the history of the foundation of the smaller public collections of the United Kingdom. Hitherto the local gallery has generally had to be content with a very small number of important works, rather violently contrasted with a spreading background of "native talent," the general result being an utter absence of unity and proportion. But Dublin, thanks to the ruthless eclecticism, as also to the untiring energy, of that very remarkable young man, Mr. Hugh P. Lane, has fared much better. Here no place has been found for popular sentiment in art, and it is not too much to say that in the collection of 300 works in the Dublin Municipal Gallery there is not one — from the half-dozen beautiful Constables hanging on an unobtrusive screen in the second room to the magnificent Rodin bronze, *L'Age d'Airain*—which has not been chosen with the utmost care and discrimination.

Among the oil paintings of the British schools (including, of course, the Irish painters) we find that almost every phase of recent and contemporary artistic achievement is represented by one or more fine examples. There is no claim that the representation is complete; the collection is obviously too small for this: but within its limits it is very perfect. The two works by Watts—the fine portrait of *Mrs. Huth* and the *Faith, Hope, and Charity*—show him at two different periods and in two different moods. An interesting early study by Orchardson, *Imogen in the Cave of Belarius*; a fine Henry Moore; a delightful Clausen — *The*



"ST. PETER'S, ROME, FROM THE VILLA MEDICI" BY J. P. COROT



"AN INTERIOR" BY WALTER GAY

(See Paris Studio-Talk, p. 150)

Haymaker; a characteristic work by Tuke, and the Constables before mentioned complete the group of Academicians. By Whistler there are two works — one a portrait sketch of *Mr. Walter Sickert*; the other an interior — *The Artist's Studio*, with a portrait of the painter standing before his easel. Albert Moore is represented by a beautiful decorative panel, *Azaleas*, in his early pre-Raphaelite manner, and the remaining works in the same room include a Simeon Solomon, a Holloway, a Frank Potter, a very beautiful William Stott, of Oldham, and examples of the work of Mrs. Swynnerton, Charles Conder, the late James Charles, Charles Shannon, Bernard Harrison, Walter Sickert, Charles Ricketts, Wilson Steer, D. Y. Cameron, William Rothenstein, Mrs. McEvoy, Mrs. Harold Knight, and other contemporary painters. The fine group of landscapes by Wilson Steer, a painter whose sense of style surely demands a wider recognition, will attract universal admiration; and the Gallery is also to be congratulated on the possession of two beautiful examples of the very personal art of Mr. Charles Shannon (see p. 147).

Mr. Mark Fisher, who is represented by his famous *Bathers* and a suggestive little landscape, *Hatfield Heath*, is hung with the Irish painters in the adjoining room. Here we find examples of the restrained and dignified art of Mr. Hone, a painter with a rare gift of expression; of the late Walter Osborne, of Mr. J. B. Yeats, of Mr. George Russell, perhaps the most poetic of the younger Irish painters; of Mr. J. J. Shannon, Mr. John Lavery, Mr. Vincent Duffy, Mr. Dermod O'Brien, Miss Celia Harrison, and many others. It will be a surprise to many people to find how high a level of achievement has been attained by these contemporary Irish painters, many of whom are almost unknown outside of Ireland. The



"LA SALLE À MANGER" *(See Paris Studio-Talk)* BY WALTER GAY



"DULL DAY AT GRÜNHEIDE" WALTER LEISTIKOW

(See Berlin Studio-Talk, p. 151*)*

series of portraits of contemporary Irishmen and Irishwomen, which, for want of space, are grouped along the staircase wall, include fine examples of the work of Mr. William Orpen, Mr. J. B. Yeats, Mancini, Miss Sarah Purser, and Count Markievicz.

Coming to the upper rooms we find ourselves in the midst of the painters of the Barbizon school and the later impressionists. They include two striking works by Manet, one of them being the historic *Tuileries Garden*, in which the portraits of many notabilities of the Second Empire are to be distinguished; Renoir's large canvas *Les Parapluies*, which he himself describes as *le plus travaillé de tous mes toiles*—a Parisian crowd on the boulevards in a shower of rain; a notable group of Mancini's pictures, including the portrait of Mr. Lane himself, which attracted so much attention at the New Gallery not long ago, a particularly fine example of Le Sidaner, and two beautiful Monets —his *Waterloo Bridge* and a landscape in snow glittering with sunlight.

The works by the earlier men, Gerôme, Courbet, Corot, Monticelli, Fantin, Bonvin, Rousseau, Diaz, Maris, Mauve, Stevens, Daumier, Troyon, Harpignies, and Puvis de Chavannes, are hung in the adjoining room. Here the collection of pictures by the French romanticists alone would give the Gallery a claim to prestige amongst the smaller European museums of art. Amongst them the Corots are a most interesting group, and represent the great *paysagiste* at all stages of his development. Two fine Courbets; Rousseau's beautiful and poetic moonlight picture, *The Bathers*; a delightful group of Fantins, which includes a most charming self portrait; and an exquisitely painted interior by Stevens are but a few of the gems of a collection in the choice of which a rare and exquisite taste has expressed itself. Dublin has indeed cause to be grateful to Mr. Hugh Lane,



"FOREST SUN" *(See Berlin Studio-Talk)* BY PAUL KLIMSCH

and to those who have worked so unselfishly with him to create a palace of beauty for her citizens.

E. D.

PARIS.—At the Georges Petit Galleries a little while ago Mr. Walter Gay held a very remarkable exhibition of his works, which for a good number of years past have met with great success at the Salons and at the exhibitions of one or other society. This artist, a colourist of exceptional merit, has devoted himself in particular to the study of interiors and to giving faithful portraits of them. No one is more successful than he in delineating the character of a boudoir, in taking note of the wainscoting, the stained-glass windows, and everything else which figures in the decoration of a room. He recognises that even inanimate objects have, so to speak, a soul of their own; that a timepiece, an old arm-chair, or a well-worn table possesses traits in the same way that the face of a human being does; and though he never introduces figures into his canvases, Mr. Gay succeeds in endowing them with an intense vitality. All these "interiors" of his are selected with the critical taste of a painter and the judgment of an art collector on a large scale (for Mr. Gay is himself a connoisseur of the first order), and thanks to this we possess an inestimable series of the rarest and most beautiful *ensembles* of our time. A corner of this or that big collection (Doucet, Groult, de Ganay), glimpses of palaces, museums, little old provincial pavilions—all these Mr. Walter Gay has recorded for us with great wealth of colour; transitory "arrangements" he registers on his canvases, making them live and endure for ever. For this much we are greatly in his debt, and our descendants will owe him still more.

Two other exhibitions which have recently taken place in Paris call for note. One was a very interesting retrospective exhibition of portraits of celebrated men organised by the Société Nationale at the Pavillon de Bagatelle. A very fine portrait of the Duc d'Orléans by Ingres, King Louis-Philippe by Court, his consort by Scheffer, and a curious series of Orléans family portraits by artists of distinction in their day—Winterhalter, Devéria, Dubufe—were among the attractions of this collection, which was supplemented by a display of Carpeaux's sculpture.

The other exhibition was held at the Petit Galleries, and consisted of a loan collection of about a hundred pastels belonging to the eighteenth century, which some of the principal collectors of Paris lent for the occasion. Some really remarkable works by La Tour, Péronneau, Rosalba Carriera, Liotard, Mme. Labille-Guiard, Greuze, Prudhon, were to be seen in this exhibition. H. F.



PORTRAITS BY ERNST OPPLER



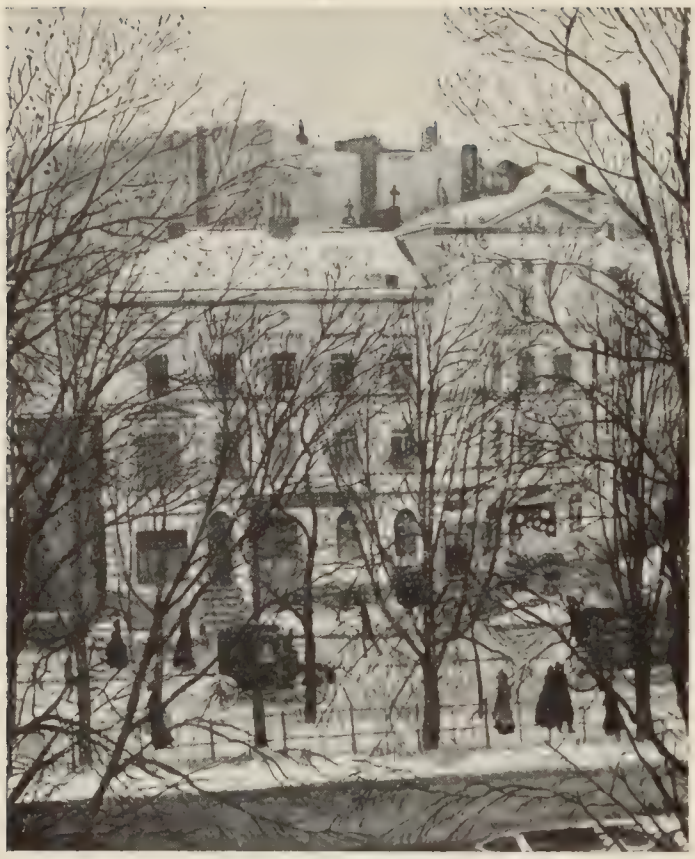
"THE TEMPTATION OF ST. ANTHONY, ACCORDING TO GUSTAVE FLAUBERT"
BY LOVIS CORINTH

BERLIN.—The Berlin Secession is still the rallying-place of adventurous innovators. The leaders persevere in their individualities, but they play the double *rôle* of giving patronage to experimenters and of bowing before old-master craftsmanship. The walls of the present exhibition prove that radical progressivism is the watchword, although a comprehensive Leibl show has been prepared. French patterns are put up to encourage German individualism. Vuillard's tapestry style, Bonnard's colour exonerations, Denis' stammering pre-Raphaelitism, and Roussel's diluted Watteauism are held up as correct methods to painters seeking hints, and to eradicate feelings of delicacy even the dauntlessness of Montmartre in questions of taste is occasionally vaunted. Among a number of pictures that seem a blasphemy on the name of art, there is a quantity of interesting work. Berlin Secessionists are the main guard, but they are reinforced by artists from Norway, Sweden, Holland, Munich, and Stuttgart.

Max Liebermann has sent several portraits in his strong and simplifying style, one of which is reproduced among our illustrations. He concentrates his attention on the delineation of character and disdains decorative accessories, a matter-of-fact portraiture which renders the model somewhat gross. His sketch of a Jewish street in Amsterdam is vivid and convincing. Lovis Corinth, the Rubens of the Secession, is quite himself in his unconventional *joie de vivre*. The bacchic element in his nature asserts itself in several pictures. It is visible in the dash of his brushwork and in his flickering colorism. He gives his best in the picture, *Die Nacktheit*, a splendid study of a nude woman, free in line and exquisite in modelling. His ambitious *Temptation of St. Anthony* is weakest in the principal figure and strongest in the temptresses. Nudes of gross taste belong to the standing inventory of these exhibitions. In this connection I may remark that we rarely meet with a delicate and thorough study like that which Emil Orlik exhibits on this occasion.



"ROUND THE LAMP" BY PHILIPP FRANCK



"VIEW FROM A STUDIO WINDOW" BY K. WALSER

Max Slevogt has contributed one of the most striking pictures. His *Cleopatra* is an original conception ; it shows the oriental queen cringing snake-like on her couch, whilst the metallic lustres of her garment play a fascinating colour-concert with the yellowish browns of her skin and draperies. The strong qualities of this picture suffer from a general lack of finish. Walter Leistikow is gaining by a growth of this quality, as his *Dull Day in Grünheide* proves. There is no attempt at impressionism in such a picture. One of the strongest hopes of the Secession is Max Beckmann. He surprises us this year by his gifts of composition, but a burden of pessimism seems a dangerous encumbrance on the wings of young talent. Charlotte Berend, the congenial consort of L. Corinth, has a powerful hand, but the very choice of her subject betrays a pleasure in committing æsthetic offences.



"CONVERSATION" BY MAX BECKMANN



"JUDENGASSE, AMSTERDAM" BY MAX LIEBERMANN

Portraits of all styles are here to be studied. The spirit of Liebermann is echoed by Kalkreuth, Breyer, and Pankok. Ernst Oppler's distinction delights us ; Fritz Rhein shows taste without convincing us of freedom of brush ; Leo von König and Spiro remind us of Parisian studies, and the graces of such influence would help to remove the heaviness of Trübner. His old-master style of craftsmanship, especially in the portraiture of ladies, lacks a principal quality —good taste.

The landscape painters of the Secession are more matter-of-fact people than poets. Paul Baum has rendered nature with almost fabulous



PORTRAIT OF MRS. B. BY MAX LIEBERMANN
(Berlin Secession)

application in pointillistic dots, and the pictures of Jacob Alberts and Fritz Rhein breathe a sense of neatness and cleanliness.

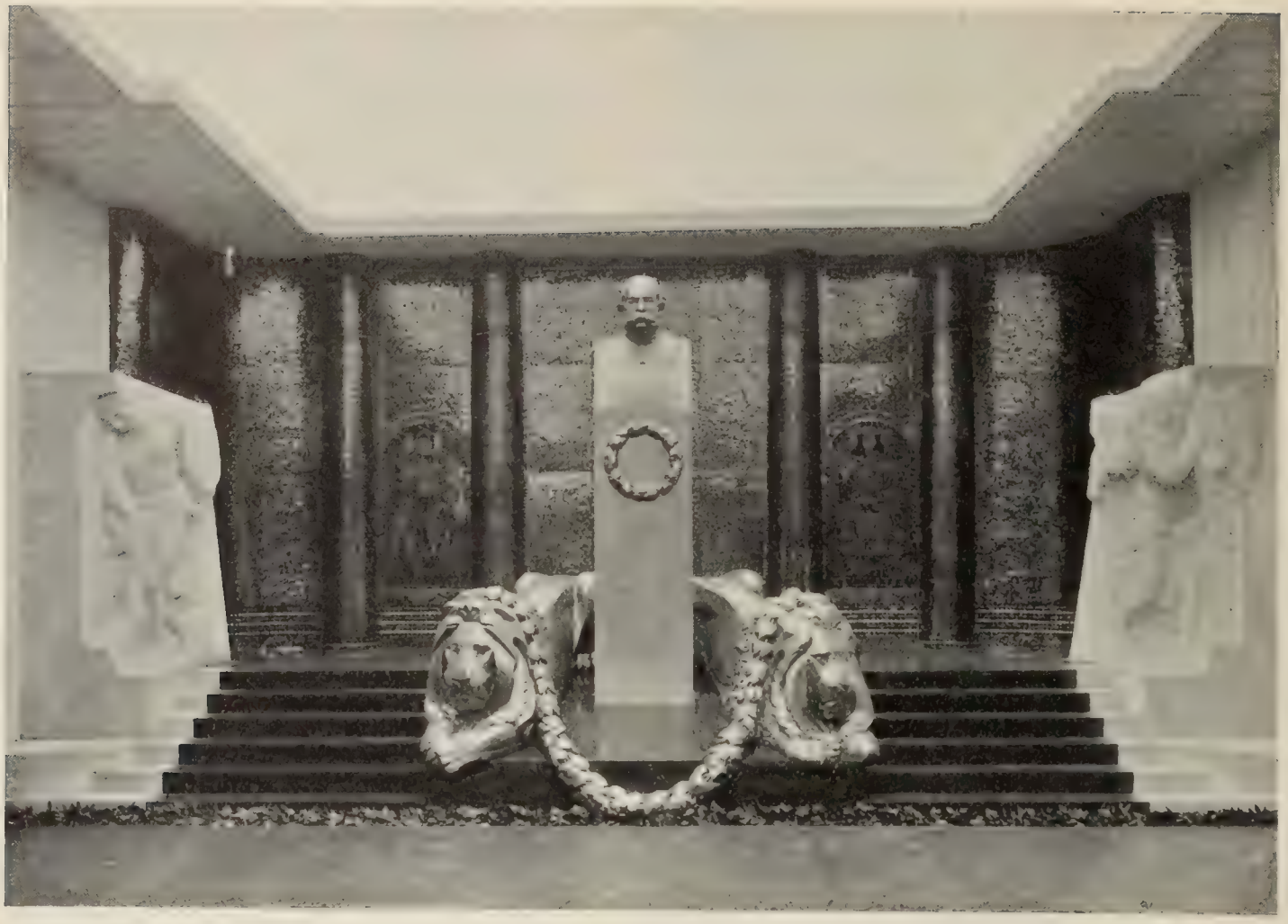
Ulrich Hübner loves colour and has feeling. He is, therefore, well equipped for impressionism, whilst Karl Walser's queer grace and intimateness correspond with his qualities as draughtsman and illustrator. Naturalism is also the guiding principle of the *genre* painters. Baluschek has a peculiar vein for the pathetic-grotesque. His eye follows tramps and proletarians in their doings; whilst Philipp Franck delights in the observation of the picturesque peasants of the Spreewald, and Bischof-Culm of rather sober-looking country people. Paul Klimsch's fresh rendering of a rural resort is very pleasing, but Josef Block cannot do without the atmosphere of the drawing-room, and his art possesses the indispensable refinement for such subjects. Bartning and Stutz are the most delightful flower-painters; and an original still-life has been contributed by Anna Costenable.

In sculpture the whole gamut, from the latest phase of modernity back through Gothicism to Hellenism, is to be studied in works by Rodin, Maillol, Minne, and Cauer. Alexander Oppler, who has newly come to reside in Berlin, shows his knowledge of anatomy and psychology in a comprehensive collection of busts. Emil Pottner catches the life and colour of birds in charming ceramics. J. J.

VIENNA.—The exhibitions of the "Hagenbund" always breathe a gladsome spirit, but in their spring exhibition this year more than the wonted joyousness reigned. The members of the "Bund" have been devoting all their energies and artistic talents to make the exhibition in all respects worthy of the great event which is being celebrated with enthusiasm throughout the Dual Monarchy. His Majesty the Emperor was to have been present at the opening of this exhibition,



"PARIS AT TWILIGHT" *(Hagenbund, Vienna)* BY HENRYK UZIEMBLO



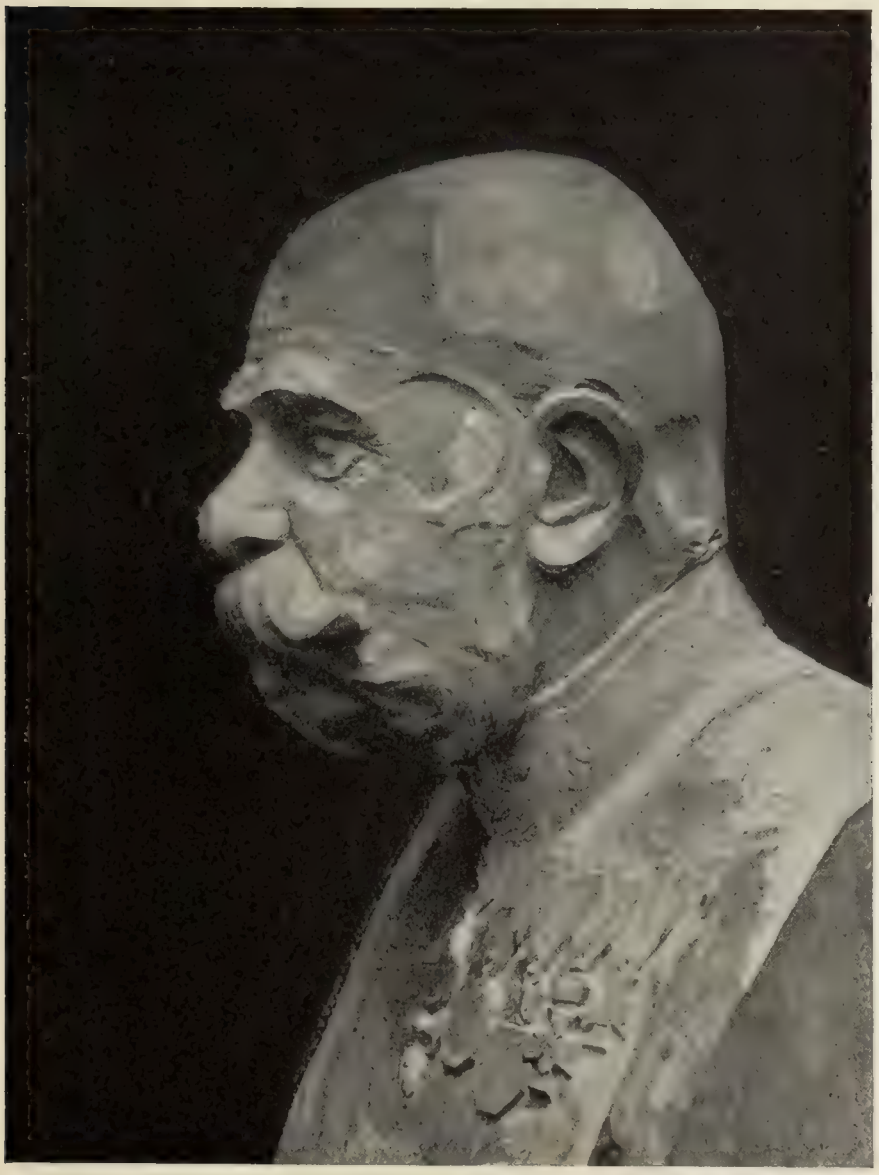
INTERIOR HAGENBUND EXHIBITION, ARRANGED BY ARCHITECT JOSEF URBAN
BUST AND LIONS IN GILDED WOODWORK BY FRANZ BARWIG



INTERIOR OF HAGENBUND EXHIBITION, ARRANGED BY ARCHITECT FRANZ POLZER: BRONZE AND MARBLE FLOWER STAND BY RUDOLF BACHMANN

arranged to signalise his Diamond jubilee, but an unfortunate indisposition, which, however, happily proved to be only temporary, prevented his attending.

The first thing that greeted the visitor on entering the ante-room, tastefully decorated by Oskar Laske, was the massive gate designed by this talented young architect, and executed in beaten brass. The design is pleasing in its simplicity and convincing in its strength and vigour. Through this was reached the jubilee hall, or "Huldigungs-Raum," the end wall of which was occupied by a glass mosaic of a dark tone, through which threads of gold seemed to play. This formed a fine relief to the coloured mosaics on either side, for which Ludwig Ferdinand Graf was responsible. The harmonious blue and green shades impressed one as singularly beautiful and the design both rich and imaginative. This end of the room was raised above the general level, making a sort of altar of it, and on either side of the steps leading to it were decorative reliefs by Karl Stemolak executed in sandstone, while at the centre, on a high pedestal, was a bust of the Emperor, with lions crouching at the foot. These were the work of that master of wood sculpture, Franz Barwig. The features of the Emperor are excellently portrayed, and one marvels how a few strokes of the chisel could have achieved such an admirable and characteristic presentment. The jambs of the doors opening out from this hall were ornamented with delightful wood intarsia by Count Herbert Schaffgotsch — flowers of various kinds, very cleverly represented by a diversity of woods. The general arrangement of this hall was due to Josef Urban, while two charming side rooms were respectively arranged by Alfred Keller, a young architect who is gaining fame, and Franz Polzer, a new-comer.



BUST OF THE EMPEROR FRANCIS JOSEPH IN GILT WOOD
(Hagenbund, Vienna) BY FRANZ BARWIG

The pictures on this occasion were few in number, but well chosen. Ludwig F. Graf's *Swimming Bath* startled one by its brilliance of colour. The picture was painted under the rays of a burning sun, and the intense heat seems to permeate every portion of it save a grove of shady trees, the only cool note it contains. Graf's portrait of two children is likewise daring in its colouring, but the general effect would have been more pleasing if the garish greens and blues had been softened by other and more subdued notes of colour. He also contributed several landscapes and seascapes, the result of a visit to America. A colour essay of quite another *genre* was Arthur O. Alexander's *Morning Toilet.* Here the keynote is given by elusive whites and delicate pinks, behind which one catches glimpses of the half-nude figures of two girls. In Ludwig Kuba we have a portraitist of another style. He is sure in delineation and entirely free from mannerisms of all kinds.

Karl Huck, in his large, decorative picture *Vultures*, has treated an unpleasant subject in such an artistic manner as to make it attractive; the greedy avaricious faces of the birds and the dense black of their feathers tell well in contrast to the



INTERIOR OF SECESSION EXHIBITION, VIENNA, ARRANGED BY ARCHITECT R. ÖRLEY

background of snow hills, but, all the same, as a picture it is uncanny. Alexander Goltz was peculiarly rich in his colouring in *Eve in Paradise*, a life-sized nude female figure, graceful in form, surrounded by gloriously plumed birds and deep-coloured flowers. Hugo Baar contributed a series of delicate and charming snow landscapes full of atmosphere and feeling approaching in some cases to the poetic. A sterner note was struck by Paul Ress in his rocky landscape *Moserboden*, a picture showing great power of observation.

Henryk Uziemblo has of late been travelling in England and in France, and as the result of his journeying he showed a series of pictures full of life and breathing the spirit of the countries he has visited. Otto Bauriedl, Adolf Gross, F. Dorsch, Viktor Hammer, Raoul Frank, August Roth, and Richard Lux were all represented in their respective spheres; Walter Hampel sent a number of his *intime* pictures savouring of a bygone period, among them many of a delightful character. One of the finest pictures in the exhibition was *Christus und Magdalena*, by Johann Viktor Krämer, who has been spending some time in the Holy Land. The expression of the Christ's face in this picture is glorious in its gentleness and benignity, that of the repentant sinner tenderly and faithfully rendered, and the whole eloquent of the ever-old and ever-new story which it relates. Of the Urban-Leffler series of water-colour drawings illustrating Sergel's fairy story *Jugendsonne*, it must suffice to say that both artists are in their element and brimful of joy.

Of sculpture, comparatively little was shown, but that little was of a fine quality. Josef Heu, Elsa Kalmar, Rudolf Bachmann, and Franz Barwig strained every nerve to contribute their best, and none will deny their success. The Bohemian society "Manes" and the Polish "Sztuka" helped to make the exhibition interesting.

As the doors of the "Secession" had been closed for a whole year, much speculation was rife as to the form their recent exhibition would take. In the meantime the building had been renovated and redecorated, and it now wears outside and inside a robe of white and gold. A change had also been made in the arrangement of the exhibition, and for once the opportunity was given of judging the dimensions of the "Secession" at a glance, for instead of following the plan of dividing the interior into a number of rooms, it was simply divided off into sections by a few pieces of movable architecture and wall screens.

The hall contained a beautiful fountain in dark green majolica, designed by Ferdinand Andri, who was also responsible for a colossal figure in sculptured wood of *St. Michael* elsewhere in the exhibition. This fountain proves how great a decorative artist Herr Andri is. The archangel is represented in the act of slaying the dragon at his feet with his fiery sword. He is covered with an armour of gold scales, which adds to the effectiveness of the work, and the wood sculpture is coated with leaf gold of a dull tone. It is to be executed in beaten copper, and is destined to ornament a large building in the centre of the city.

Only few portraits were exhibited, but some of these were highly characteristic, particularly those by Ludwig Wieden and Otto Friedrich. The former artist's portrait of Herr Wels, the inventor of a flying machine, is an exceedingly fine interpretation of features, both striking and interesting. There is strength and character in the manner of treatment, the colouring is harmonious, the pose easy and natural, and there is a total absence of striving after effect. In his female portraits, of which two were exhibited, Herr Wieden shows the same individuality of treatment, and they also prove how earnestly he has been working. In Otto Friedrich's pictures of well-known dancers, Ruth St. Denis, Mata Hara, and Maud Allan, the rhythm of motion is effectively rendered, and his portrait of Elsa Galafrés, the popular actress, which has been acquired for the Modern Gallery, is of fine effect of colour, the lady's blonde features and her black gown telling well against the pastel blues of the background. Zerlacher's *Portrait of an Old Peasant* shows the artist in his element, the expressive and wrinkled features framed in a tightly bound black silk head shawl being admirably rendered. Another painter of peasants, Ferdinand Kruis, exhibited several pictures of the natives of Sarnthein, in South Tyrol, which prove him both a good observer and capable delineator. These pictures are of peculiar charm and highly interesting.

A large picture by Hans Tichy, entitled *At the Fountain of Love*, was very effective in its colour.



"EVENING" *(Vienna Secession)* BY LUDWIG SIGMUNDT

The flesh tones of the figures, wholly or partly nude, are warm and fine, and the composition well-ordered. Friedrich König loves to tell fairy stories in his pictures, and his *Waldfräulein* is a refined conception of a poetical subject. His other pictures are subtle and harmonious, particularly *The Silent Pool*, in which the soft velvety greens of the trees are tenderly reflected in the still waters below. Ludwig Sigmundt's domain is the country, with its old houses and its meadows embroidered with flowers. His *Evening*, a refined, intimate composition, perhaps the best landscape in the present exhibition, has been bought by the Ministry of Fine Arts for the Modern Gallery in Vienna.



PORTRAIT OF MISS ELSA GALAFRÉS BY OTTO FRIEDRICH
(Vienna Secession)



STUDY IN TWO KINDS OF MARBLE BY ANTON HANAK

Alois Haeinisch's little glimpses of old towns are highly picturesque, for ancient market places still bustling with ever-changing movement or silent deserted streets appeal strongly to this artist and call forth his best. Anton Novak brings other familiar scenes before us, as the *Castle of Dürnstein*, the scene of Richard I.'s imprisonment, in its commanding position overlooking the Danube, or the Danube itself with its broad waters and fitful moods, when the sun high up in the heavens tinges all in a burning glow, or when the moon shadows all with misty light. Ernst Stöhr delights in bathing his pictures in hazy, elusive, blue tones. This lends a charming effect to his *Bass Fiddle*, an old-fashioned room with an old 'cello in the foreground, a light breeze through the open door setting all in motion. Alberto Stringa's *Am Monte Baldo* is atmospheric and breezy. Karl Müller's interiors are delicately rendered and refined, and though Vlastimil Hofmann's pictures seem fantastic, they are, in truth, faithful and loving representations of existing Galician customs.

Richard Harlfinger proved himself an able artist in his *Belvedere*; Adolf Zdrazila's *Hay Harvest*, with its single white-stemmed birch in the foreground, is of a fine texture; while two painters of snow scenes of a widely different calibre—Hans von Hayek and Stephan Filipkiewicz—were well represented; as also Leopold Stolba, Rudolf Konopa and Luise Pollitzer. Franz Hohenberger contributed some lively scenes of railways capitally represented, and Carl Ederer the cartoon for the altar of Otto Wagner's modern church at Steinhof.

In graphic art Rudolf Jettmar occupies a foremost place, his etchings showing expressive treatment and a comprehensive understanding. The yearly portfolio of coloured lithographs by members of the Secession won warm acknowledgments, and has been eagerly sought by collectors. Plastic art formed a considerable feature of the exhibition, Ivan Mestrovic, Anton Hanak, Professors Hellmer, Josef Engelhart, and Alfonso Canciani being the chief contributors. A. S. L.

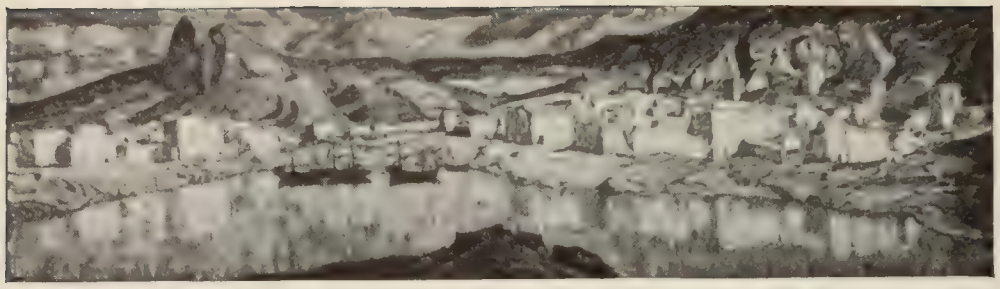


PORTRAIT *(Vienna Secession)* BY L. WIEDEN

MOSCOW — The Union of Moscow Artists counts among its members no masters of the first order, but, thanks to a number of earnest, sympathetic workers, its annual exhibitions reach a higher artistic level than that attained by many other exhibitions here. This year's exhibition, which contained only a moderate number of works, also maintained this character.

In point of number Denisoff was very well represented, but I am bound to say that none of his works left a uniformly favourable impression; for, in spite of their quite wonderful colour-harmonies, a defective sense of form was too obvious to escape the eye. Alexis Jasinsky's pictures — North Russian landscapes most of them—showed great progress in draughtsmanship. Some of them by their method of treatment reminded one rather of Henri Rivière, but for all that were not wanting in individuality. R. Bogayevski, on the other hand, introduced us to the extreme South of Russia. This artist, who, as mentioned in a previous report, attracted attention at the "Soyouz" exhibition, was represented on this occasion by a very important canvas, *Ancient Crimea*, steel-grey in tone throughout, and another picture, in which a problem of light was solved in happy fashion, and with a pleasantly decorative result. Bogayevski now takes his place in the front rank of Russian landscape painters of a decorative tendency.

Portraiture was confined to a single contribution by a lady artist hailing from Paris — Mlle. Olga Meerson, whose works disclosed a tolerably high grade of technical perfection, but were, on the other hand, lacking in the individual *cachet*. Interesting sculpture was sent by Konenkoff and Mlle. Golubkina; while in the graphic section, in addition to some of



"ANCIENT CRIMEA" BY R. BOGAYEVSKI

the well-known and always masterly architectural sketches by S. Noakovski, a new artist made his appearance in the person of Masiutine. In him we made the acquaintance of a very clever draughtsman, who at the same time is not deficient in imagination. I must not omit to mention the tasteful interiors by Sredine, some good landscapes by Pyrine, Morgunoff, K. Orloff, and others.

P. E.



BRONZE VASE BY B. ELMQVIST

STOCKHOLM.—The Elmqvist bronzes, here illustrated, emanate from the Elmqvistska Gjutningsmetoden, Stockholm, and being the outcome of a special process, have a double claim to attention. Through their special method the works are able to cast with the utmost fineness in all details, leaving a particularly pleasing surface and finish, which requires no subsequent handling, in addition to which their process enables them to cast from insects, flowers, etc., with most charming results, further enhanced by the fact that the pieces cast in this way are quite unique and individual. Secondly, the *pâtine* is something by itself and in its unlimited shades and effects possessed of a singular beauty, which in some instances in a way may be said to vie with the coveted lustrous ground glaze of some porcelain works.

Although Elmqvistska Gjutningsmetoden cast even very large pieces, they have paid special attention to smaller vases for the display of flowers, which look better in a bronze vase, I think, than in either glass or china. The shapes of these vases are manifold, and on the whole decorative and original.

G. B.

COPENHAGEN.—In order to understand the group called *The Outlaw*, it should be remembered that the talented sculptor, M. Einar Jonsson, is an Icelander, and a true Icelander, imbued with many weird fancies from the old Saga island, though modern and at times almost revolutionary in his artistic conception. According to an old tradition, outlawed men lived in desolate, uninhabited parts of the country, and sometimes they carried off women, who had to share their lonely life amongst



BRONZE BOWL BY B. ELMQVIST



"THE ANTIQUE" BY EINAR JONSSON

the mountains. When the woman died the outlaw had to bury her secretly in consecrated ground, or her soul would never find rest. But this was a dangerous and troublesome task. He had to carry the dead woman on his shoulders for many weary miles; nor could he leave the child behind. Jonsson, who is possessed of much power and imagination, has found a pregnant expression for the grief and the fear of the poor man, weighed down by his double burden.

Although I do not believe that Jonsson has much sympathy with the antique, he has endowed the statue, to which he has given this name, with much beauty. She holds the shield of the Medusa, a symbol of the manner in which the antique hypnotises or, as Einar Jonssen would probably say, petrifies so many of his fellows, in spite of which he himself has shown how she, erect and beautiful, still holds her head high—a striking contrast to the realistic *Outlaw*, beset with earthly human troubles.

Albert Gottschalk was endowed with most of those qualities that go to make a great painter—an almost over-susceptible, artistic temperament, a passionate love of nature, an instinctive sense of the beautiful, though not, perhaps, in the generally accepted sense of the word, a fine, appreciative eye for colour. Strange that with all these gifts he should have viewed his own work with such diffidence, and a pity that the generous appreciation



"THE OUTLAW" BY EINAR JONSSON



"WINTER, UTTERSLER" BY ALBERT GOTTSCHALK

which is now being bestowed upon it did not become evident early enough to inspire him with more heart. Gottschalk, however, was destined to share the lot of so many gifted painters; he was not properly discovered until he had left—just left—this world of disappointment.

Motifs a little out of the way, moods subdued and severe, seemed to appeal most to Gottschalk, and these he rendered with a rare sensitiveness of colour and tone, and with a singular freedom from conventionalism. His canvases, though most often small, gave within their narrow compass both breadth and expanse, and it is not given to many painters to account more adequately for the atmosphere within the picture than did Gottschalk in some of his moody landscapes. G. B.

ART SCHOOL NOTES.

LONDON.—South-East London is fortunate in possessing in the School of Art at the Goldsmiths' College one of the best and most completely equipped institutions of its kind in the metropolis, and the building of the new studios, which have just been completed, promises still further to extend its scope and usefulness. There is now ample room at the Goldsmiths' College for the study of every branch of fine and applied art, and in September the commencement of the autumn session will witness several interesting new departures. The class that is then to be opened for the study of illustration in black-and-white will probably attract students from all parts of London, and even from farther afield, for it is to be



"A STREET IN HILLEROD" BY ALBERT GOTTSCHALK



LIMERICK LACE BY MARGARET MACDONNEL
(Goldsmiths' College, New Cross)

directed by one of the most accomplished and original of modern draughtsmen, Mr. Edmund J. Sullivan, A.R.W.S. A new painting school, intended particularly for advanced students, will also be opened in September, and to conduct this the College has been fortunate enough to secure the services of Mr. Harold Speed. There is a chance, too, that a special class will be formed for the advanced modeller, in which he will have the advice of a distinguished sculptor.

The head master of the School of Art at the Goldsmiths' College is Mr. Frederick Marriott, the artist whose beautiful decorative work in mother-of-pearl and gesso is one of the features of the supplementary exhibition at the New Gallery of handicrafts and applied arts, and he is assisted by Mr. W. Amor Fenn, Mr. Percy Buckman, Mr. Frederick Halnon, Mr. F. John Sedgewick and Mr. W. Lee Hankey. Mr. Lee Hankey is a newcomer at the school, but his etching class, although it has only been in existence a few months, is already a pronounced success. He has spared no pains or trouble in the development of his class, and, working with the students, instructs them in the most thorough and practical manner in the whole practice of the etcher's art. There are strong classes for design (under Mr. Amor Fenn) and for technical instruction in jewellery and enamelling, in which Mr. F. John Sedgewick is the instructor. The future of this great school, which enjoys the active support of one of the wealthiest of the City Companies, should be worth watching. With its new studios and its new and well directed developments it has opportunities that are possible to comparatively few schools, and its position within a stone's throw of New Cross station and of a network of tramways makes it peculiarly accessible to a large proportion of the residents of the south and south-eastern suburbs. The students at this school have all the recreative advantages of the Goldsmiths' College, which include tennis courts and a spacious cricket field.

No fewer than a hundred and eighty designs were submitted in the John Hassall competition for prizes for poster designs held recently at the New Art School, Logan Place, Earl's Court Road. The drawings came from all parts of the United Kingdom as well as from the Continent, and their quality was as varied as their places of origin. Some were good enough, but in too many instances the lettering was weak and the artists showed that they were insufficiently equipped with the special technical knowledge indispensable to the poster designer, who when working in colour must never lose sight of the limitations of cost and of the powers of the printers by whom his



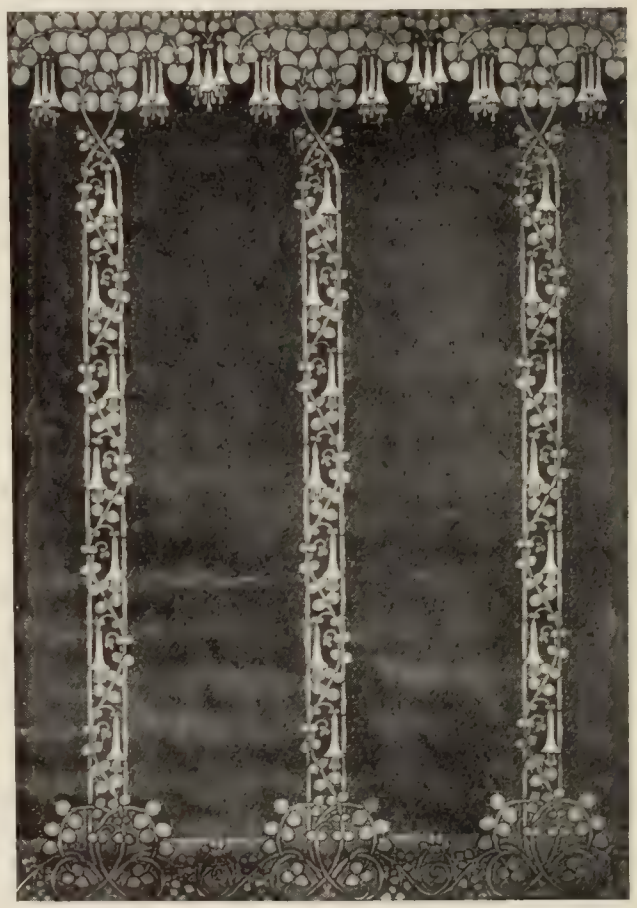
DESIGN FOR ALTAR CROSS IN WROUGHT BRASS WITH OXIDISED SILVER PANELS
BY FLORENCE RIMINGTON
(Goldsmiths' College, New Cross)



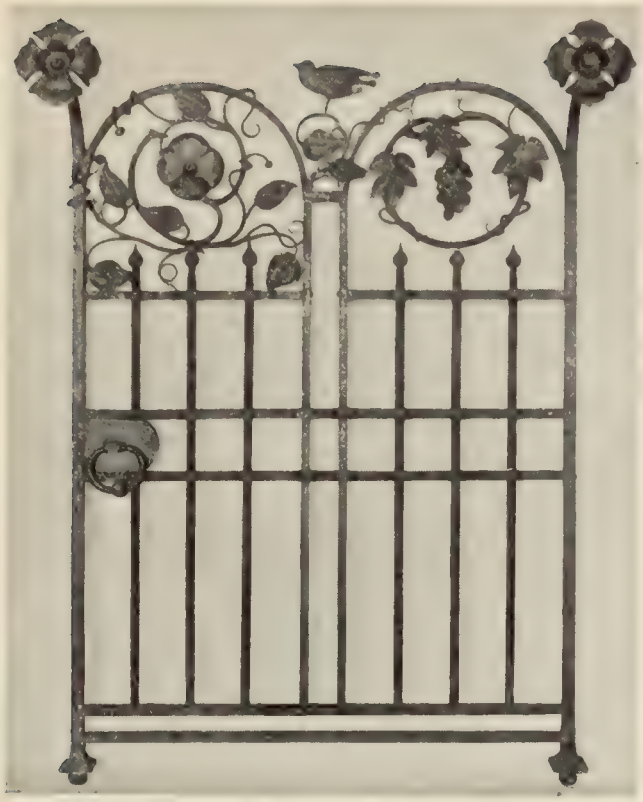
DESIGN FOR PROCESSIONAL CROSS IN SILVER GILT AND OXIDISED
BY MAY EDITH PURSER
(Goldsmiths' Coll., New Cross)

drawing is to be reproduced. The poster designs were judged by a committee composed of Mr. Cecil Aldin, R.B.A., Mr. Tom Browne, R.I., and the Editor of THE STUDIO, and the first prize was awarded to Miss Margaret McCormack, of Bristol, for a simple and effective composition advertising a popular chocolate. Miss McCormack carried off the second prize in the same competition last year. The second prize on the present occasion fell to Mr. Vernon Hill, of Halifax, whose humorous study in black-and-white was also a chocolate advertisement. The third was given to Mr. Leslie M. Ward, of Bournemouth, for a design of an ancient war-galley on a moonlit sea, advertising preserved milk, and executed chiefly in purples and rich greys. The designs of Miss Winifred Christie, Mr. Alfred France, Miss Dorothy Le B. Smith, and Miss Gladys Shortridge were selected by the judges as deserving of honourable mention.

Students who have sent to Burlington House this month the elaborate studies demanded from the competitors in the entrance examinations at the Royal Academy schools have good reason to envy the lot of the young artist of an earlier generation. From him were required no painted heads, no studies from the living nude, or evidences of capacity to design. It was sufficient for him merely to show the Keeper a drawing from the antique. If the Keeper liked it, he could admit the student as a probationer, and if the drawing done in the probationary period were as good as the one first submitted, the whole business was settled. It appears, however, that there were formalities a century ago that the Academy happily has outlived. When William Bewick took his drawing to Somerset House he was warned by his friends that it was necessary to give a shilling to the Royal Academy porter, but he declined, "despising this underhanded bribing work," and, curiously, his drawing was rejected. But the orderly, well-arranged institution of to-day has in most respects little in common with the Academy schools of Bewick's time, when the students at Somerset House used to amuse themselves by melting the tallow candles by whose light they worked, and making slides with them on the floor; or even with the schools of a later period, when Etty, a man of sixty, and an Academician of twenty years' standing, was the most constant and assiduous worker in the life class. Probably very few of the students now working at the Royal Academy are aware that the class in which Etty did the best of those remarkable studies that collectors are now beginning to appreciate was held in the dome above the present National Gallery. That was the life school of the Royal Academy sixty years ago. W. T. W.



STENCILLED WALL DECORATION
DESIGNED BY DAVID JOHNSTONE
(Glasgow and West of Scotland Technical College)



WROUGHT-IRON GATE, DESIGNED AND EXECUTED BY STUDENTS OF THE CLASS FOR PRACTICAL WROUGHT-IRON AT THE GLASGOW AND WEST OF SCOTLAND TECHNICAL COLLEGE

Preparations for the International Drawing Congress, and for the World's Exhibition to be held in connection with it, have been going on actively for some time past. Drawings intended for the exhibition began to arrive over a month ago, and their selection and arrangement have necessarily entailed a vast amount of work on the committee. Donations towards the cost of the exhibition and congress have been received from the Hungarian Ministries of Commerce and Public Instruction and various local authorities in England, but at last report the amount received fell far short of that required, viz. £5,000. No money grant is being made by our Treasury, for, strange as it may seem, while local authorities have power to vote money for such purposes, the Central Government cannot do so without parliamentary sanction. One would have thought, however, that the education authorities might without much difficulty have secured a grant during the passage of the Budget through the House of Commons. They have, however, placed at the disposal of the Committee a portion of the Museum of Art, and authorised the use of the Royal College of Art for a reception during Congress week, which will be attended by some 3,000 persons.

It is expected that over a thousand delegates will attend the Congress, and one of the tasks which the British Committee has had to take in hand is the provision of lodgings for them. Three or four hundred are coming from America in detachments, the last leaving within the next few days, while others started more than a month ago, intending to make an extended tour through Europe. The American exhibit will be one of the most important, and his Excellency the American Ambassador has shown his interest in the event by becoming a Vice-President, as also has Mr. Pierpont Morgan, who has given a donation of £500 to the funds. Foreign governments are granting cheap fares to teachers who propose to attend the Congress, and in the United Kingdom cheap fares have been conceded by all the railway companies but one.

GLASGOW.—The Art Classes at the Glasgow and West of Scotland Technical College are interesting in some respects, apart from the quality of the work done and the influence exerted on applied art in the city and neighbourhood. The College, in its unfinished state, is the largest institution of the kind in the country, and when completed, it will be the biggest in the world. The Art Superintendent, Mr. John Ednie, is one of the most practically trained and experienced directors of art instruction to be met with anywhere, and each member of the teaching staff has a thorough working knowledge of the branch of industry he specialises in.

The practical wrought-iron class, under Mr. John Stewart, working smith, is equipped with three forges, and is the first class of its kind in Scotland. The experiment of a day class for painters and decorators, made for the first time during last session, proved so eminently satisfactory, largely on account of the hearty co-operation of the master painters, that the class is likely to become a permanent one. In some of the departments a feature is the encouragement given to students to work out original designs, a method that makes for that individuality for which Glasgow is justly noted. A successful session closed with an exhibition of students' work, that in the modelling, bookbinding, decorative metal working, and furniture designing classes being specially attractive. The gate illustrated, with *motif* of rose and vine, is characteristic of a type to be met with in some interesting examples of modern architecture.

J. T.

REVIEWS AND NOTICES.

My School and my Gospel. By Professor Sir HUBERT VON HERKOMER, C.V.O., R.A., D.C.L., etc. (London: Constable & Co.) 21*s.* net.—This history of the Bushey School from its foundation in 1883 to its closing in 1904 is a good deal more than a simple record of the methods of a particular educational institution. Written by Sir Hubert von Herkomer it sums up effectively his convictions as a teacher and admirably defines his point of view about many of the most vital questions in art education; it ranks really as a very important contribution to the literature available for the information of both masters and students. Few men are entitled to speak with so much authority about this branch of education, for few have devoted to it a tithe of the attention which it has received from Sir Hubert during the greater part of his life. At the Bushey School he put into practice theories which he based upon his own experiences as a student, and which he had developed by self-examination and experiment during the earlier years of his professional career. The aim of the school was, as he has often said, "the suppression of the art student," that is the weeding out of those who had no prospects of success; but it provided also the means of giving to the unquestionably capable worker just the training which would be suited to his temperament, and likely to bring out his individuality in fullest measure. That the system was a right one, judiciously planned and properly applied, is plainly proved by the record of the school. A large number of artists who now occupy positions of distinction received the best part of their education at Bushey under Sir Hubert's supervision, and it is worth noting that they are free from any general mannerism which would imply that they had been warped into acceptance of a kind of school formula. The story of the rise and progress of an institution from which so much that is good has come is told by Sir Hubert in this book with charming frankness and simplicity. He makes no secret of his purpose or of the methods by which he sought to realize it; and he explains fully both the creed which guided him as a teacher, and the system he used to make this creed intelligible to the students who passed through his hands. He deals, too, at all necessary length with various matters in which he and his students were interested, and paints a pleasant picture of the life of the community over which he presided. As a benevolent autocrat, exercising his authority firmly but with sound discretion, he made the school a centre of a wise influence, which has affected beneficially the art of this country. It is in the reality and wideness of this influence that the fullest justification for the book is to be found; a clear statement of the facts relating to an artistic movement of so much importance was necessary for reference in years to come, and, naturally, Sir Hubert is the one man from whom this statement can come with full authority. The value of the book is enhanced by its numerous interesting illustrations.

The Arts and Crafts of Older Spain. By LEONARD WILLIAMS. 3 Vols. Illustrated. (London and Edinburgh: T. N. Foulis. 1907.) Mr. Williams' work, which forms part of the "World of Art Series," embraces a wide range of subjects, inasmuch as it treats of gold and silver-work, jewellery, iron-work, bronzes, arms and armour, furniture (including sculpture and leather-work), ivories, pottery and glass, textiles, embroidery and lace. If such a work as this is to be of scientific value, its author should take care to employ technical terms where such exist. For instance, it demands no very abstruse knowledge of sacerdotal vestments to identify the garment of which a detail is shown on Plate XI. of Vol. III. as a cope, this being its familiar and recognised name. And yet it is labelled by the vague title of a "priests' robe." Again, there is not the slightest reason for labelling (as is done on Plates XVI. and XVII. of Vol. I.) that a "custodia" which every Englishman acquainted with ecclesiastical terminology is in the habit of styling a monstrance. The knowledge of the learned, there is no shame in admitting, is continually having to be unlearned and revised, as is instanced by the peculiarly shaped bronze mortar, illustrated in Vol. I. Here it is classed as Moorish, whereas no longer ago than 1900, at the Paris Exhibition, an iron vessel, larger in scale but identical in design, was labelled Gallo-Roman! There is another point that cannot fail to strike a student of the industrial art of the middle ages—viz., that side by side with most splendid ostentation in the way of caskets, trinkets and other small articles in ivory or the precious metals, there long prevailed a comparatively low standard of personal comfort. Thus, as late as the end of the fourteenth century, domestic furniture, even in royal palaces, was so meagre as to comprise little more than a great bed in one corner of the living-room besides a dining-table, a chest, a few stools and one high-backed chair (for the master or his honoured guest). However, within the course of two centuries, Spain had made enormous strides. The expulsion of the

Moors (though Moorish art has left upon that of the Peninsula an indelible impression) and the discovery of America, followed by the acquisition of vast tracts of transatlantic territory, led to such unprecedented prosperity and to such extravagant luxury that stringent sumptuary laws had to be enacted. In Spain, as also in other countries, local customs have naturally had an important bearing on the trend and cultivation of national industries. Thus, the favourite Spanish use of *rejas*, or metal grilles, in their churches, led to the development of iron smithing to a very high degree of perfection in the fifteenth and sixteenth centuries. Again—and this, too, is adequately set forth in the pages under notice—the terrible decay of the Spanish textile industry in the eighteenth century, after its brilliant record in former ages, can only be understood by following the course of disastrous legislation which had for object the restricting of the production and output of raw material and the maintenance of a close system of monopolies.

The Charm of the English Village. By P. H. Ditchfield, M.A. Illustrated by Sydney R. Jones. (London: Batsford.) 10*s.* 6*d.* net.—That in spite of the constant intrusion of the ubiquitous motor car, now linking the most remote districts with up-to-date civilisation, there still remain many English villages retaining much of their old-world charm, is amply proved by the indefatigable antiquarian, Mr. Ditchfield, in this volume, in which churches, manor houses, rectories, farms, inns, mills, bridges, cottages, barns, crosses, greens, dovecotes, and even such minor details as sundials and weathercocks, are described and pictured. The writer pleads with eager eloquence for the preservation of time-honoured survivals of the long ago, and mourns over the reckless destruction of buildings that should have been treasured as heirlooms of the nation. In the interesting chapters on cottages Mr. Ditchfield very clearly defines the secret of the harmony with nature, which is the chief characteristic of old English domestic architecture, those responsible for it having effectively used the materials on the spot, whether stone or brick or timber. He dwells, too, on the true accord in old English cottages between structure and decoration, the latter growing out of the former in a spontaneous manner, and he declares that it is still possible to keep up the old traditions by adhering to the principles that guided the builders of the past.

Um 1800. *Architektur und Handwerk im letzten Jahrhundert ihrer traditionellen Entwicklung.* Herausgegeben von Paul Mebes. (Munich: F. Bruckmann & Co.) Vol. I., *Mk.* 20.—The author of this work, who occupies the important position of "Regierungsbaumeister," or government surveyor, in Germany, has in the volume before us brought together a large and interesting selection of buildings now existing in various parts of Germany, Denmark, and elsewhere, together with numerous examples of craftsmanship which date back to the end of the 18th and beginning of the 19th century. The buildings illustrated comprise many different varieties, such as town houses and shops, country mansions and cottages, public buildings of one or other kind, including churches, etc., and his aim is to show that the architecture of the period covered (corresponding in general to what is usually called Georgian in England) is eminently worthy of study as representing a phase in the evolution of the art of building which was at once in accord with tradition and consistent with the needs of the time. With modern architecture in the mass he has little sympathy; to him it is a medley in which tradition has been lost sight of altogether, and he bids architects look back upon these numerous creations of a hundred years ago which are still to be found in plenty, and learn a lesson in the true principles of building. Certainly, any one who glances at the illustrations in this well-got-up volume cannot fail to be impressed with the sterling qualities which the structures shown in them possess, and above all with their substantiality, a quality which is so often lacking in the architecture of the present day. Comfort and durability were the objects which their architects and builders appear to have aimed at almost exclusively, decorative embellishments finding little place in their buildings, which on the contrary were at times marred by excessive plainness and angularity. Apart, however, from the validity or otherwise of the author's strictures on later phases, it must be recognised that, when completed by the publication of the second volume, his work will be an important contribution to the literature of architecture.

Mr. James L. Caw, Director of the National Galleries of Scotland, has been engaged for many years on an elaborate study of Scottish painting, and the volume containing the results of his researches will be issued by Messrs. T. C. & E. C. Jack in the autumn, under the title *Scottish Painting, Past and Present, 1620–1908.* The author's official position has provided unusual facilities of access to many important though little known private collections.

THE LAY FIGURE: ON THE VALUE OF EXHIBITIONS.

"I AM inclined to think that there is something radically wrong with the present system of exhibiting works of art in general, and pictures in particular," said the Art Critic. "The system seems to me to be one which does harm to art, and demoralises the great majority of artists."

"But if it is one which satisfies the public, I am afraid your objections are rather futile," replied the Plain Man. "You cannot alter it if you have the whole weight of public opinion against you. It is absurd to want to change what is immutable."

"That is the philosophy of the fatalist," cried the Man with the Red Tie; "the philosophy of the man who takes things as they are without stopping to think whether they can be improved. If everyone accepted your creed there would be an end to all progress."

"But what possible necessity can there be for change when things are going very well as they are?" enquired the Plain Man. "What is the matter with the present exhibition system? How could you improve it?"

"There is, I believe, a great deal the matter with it," returned the Critic. "Exhibitions, as they are conducted in the present day, do not give the best artists a fair chance, and, as I have often contended, encourage the wrong kind of effort."

"Yet they meet the popular demand, and therefore must be planned on the right lines," argued the Plain Man. "What is an exhibition but an appeal made by artists to the public? If this appeal secures the right response, it is properly made—surely you will admit that?"

"Of course I will admit it, if, as you say, the response is of the right kind," replied the Critic; "but I expect your view as to what is right is not the same as mine. What do you consider is the real purpose of exhibitions?"

"Why, to put before the public the most attractive work that artists have to show," declared the Plain Man; "to please people who have a taste for art, and to give enjoyment to the masses who like to look at pretty things."

"Where does the artist come in?" interrupted the Man with the Red Tie. "Are not exhibitions intended to benefit him in any way?"

"Of course they benefit him," returned the Plain Man; "they make his reputation and they bring him popularity. If he shows pleasant things he becomes a public favourite at once."

"You talk as if he was a kind of music-hall performer playing the fool to make people laugh," complained the Man with the Red Tie. "You do not care, in fact, whether he shows good work or bad, so long as it affords you some sort of momentary amusement!"

"There you hit upon the very matter which I have in my mind," broke in the Critic. "Under the present system of exhibition arrangement artists are encouraged simply to contribute items to a kind of general entertainment, and the serious men who do not want to play the fool must either abandon all their serious intentions in art, or must expect to be neglected by the public. Such a system is harmful and demoralising, and it puts a premium on triviality."

"Then, would you contend that there should be no exhibitions at all?" asked the Plain Man.

"No, that would be going to an absurd extreme," said the Critic. "But I would ask that exhibitions should be arranged with more sense of artistic propriety and with less consideration for the masses, who only want pretty things and care nothing at all about the quality of the art that is exhibited. If the idea that the larger exhibitions can never be anything but popular entertainments is too strong to be destroyed, then I would suggest that the real artists—who after all are the only ones who matter—should refuse to take part in such undignified proceedings. Let them exhibit their work privately, or in one-man shows, where it will not be injured by inappropriate surroundings. In this way they will secure the support of the few men of taste, to whom they really want to appeal, and they will not run the risk of getting into bad company."

"But surely this would prevent what you call the real artists from ever becoming known," urged the Plain Man.

"Not at all," returned the Critic. "It would save them from the danger of becoming popular, and from the temptation to tout for notice by unworthy devices, while it would rather enhance than diminish their reputations with the true connoisseur, who would welcome the chance of seeing good things under decent conditions. As matters stand, the artists who are original, and sincere in their pursuits of a high ideal, suffer grievously. Their very qualities cause them to appear at a disadvantage in a gallery full of popular performances, and for these qualities they are derided by the crowd which goes to the gallery simply to be amused. It is only the man of exceptional strength who can come out of such an ordeal unharmed."

THE LAY FIGURE.

MODERN ADAPTATIONS OF DUTCH COLONIAL
BY AYMAR EMBURY, II

OF ALL the work done in the days of the Colonies and early nation, none was more picturesque and more suitable for adaptation to modern work than that done by the Dutch settlers around New York. Near Flushing and Flatbush, in Long Island, and in the old Dutch settlements of Englewood, Hackensack, Paramus and Hoboken, in New Jersey, there are hundreds of examples of the old work remaining, almost all of them in good condition and preserving more, perhaps, than any other Colonial work their old-time intimate air.

Their most obvious point of difference from the work of the English colonists lies in the well-known "Dutch roof," which seems to have been of purely American development, quite distinct from the long, steep slopes of the roof of Holland. Perhaps the reason for the double slope was inability to get rafters long enough to roof the average house in one length, and, the type once fixed, it pleased the builders, who continued its use long after the necessity had passed away.

As characteristic as the roof was a cheerful willingness to use the materials nearest at hand with a total disregard of uniformity of material throughout. It is not an uncommon thing to see the four walls of an old farmhouse built of four materials, stone for one gable end, brick for the other, and stucco and shingles, respectively, for the front and rear walls. Nor did the designers think it necessary to build even one side all of one material; one very often sees two or even three materials mingled in the same elevation; and this is a difficult thing to do nowadays, for what was naïveté in old work, in new work would become affectation. Their very moldings were fashioned in the same fantastic spirit that directed their choice of materials, and when, throughout the rest of the country, all details were of purest classic origin, the Dutch used Gothic or Classic moldings, or both together, with the good-natured indifference to precedent and homogeneity of result which marks an art, living, and common to all its users.

Thus was evolved the lovely Dutch farmhouse type, the pervading spirit of which is quaint dignity and homely comfort.

The examples of modern adaptations of the old Dutch work shown on the following pages have all of them preserved much of the old-time sentiment mixed with a certain modern seriousness of purpose. Because of the freedom with which the older men worked we can depart very far from established precedent and yet work in the antique spirit; thus these houses, differing from their prototypes in many respects, still harmonize with them.

The second stories of the older houses were almost entirely lighted from their gable ends; sometimes the sides of the room had a low window placed under the eaves; but dormers were non-existent.



ST. GEORGE BARBER HOUSE
ENGLEWOOD, NEW JERSEY

AYMAR EMBURY, II
ARCHITECT



C. A. CRENSHAW'S HOUSE
GERMANTOWN, PHILADELPHIA

WILSON EYRE
ARCHITECT



HOUSE AT WOODMERE, L. I.

CHARLES BARTON KEEN, ARCHITECT



RESIDENCE OF MRS. J. E. SPEER
MYRON HUNT AND ELMER GRAY, ARCHITECTS

Modern needs demand ample light in the second story, forcing the breaking up of the long, plain roof of the old work. This problem of lighting the second story without destroying the effect of the simple lines of the original houses is the hardest problem in the adaptation of this style to modern work, and in the examples shown here the architects have found very different solutions of it: by inconspicuous dormers in the Speer house; by a single long dormer, as in the Barber house; or by frankly cutting the windows into the roof, as in the Woodmere house. All may fairly be called successful, and the choice of which to use will depend upon the particular case in point. The materials of all these houses are simpler than those of the old ones, and are confined to one or two varieties. There seems to be a consensus of opinion that the color should be kept either white or light in tone, and in all cases a certain roughness of texture giving play of light and shadow on the material itself has been aimed at.

The illustrations will show without further comment how excellent is this type of house for modern needs. Especially in small work is it good; easily adapted to simple plans and to a very free treatment of the exterior.

AMERICAN WATER COLOR SOCIETY EXHIBITION
BY MINNA C. SMITH

For twenty-five May days the Forty-first Annual Exhibition of the American Water Color Society occupied the Fine Arts Galleries in New York. There were a number of pictures of genuine distinction, several with those qualities that make pictures last beyond passing fashions in art, but the exhibition as a whole was not inspiriting. It lacked vigor and brilliance of unity. To produce this effect, rightfully looked for at a metropolitan exhibition in these days of art's strengthening life in this country, it would have been necessary to leave out at least one hundred of the pictures, both water colors and pastels. There would then have been room in the Vanderbilt gallery for all those in both media that were really alive. A few years ago some five hundred hymns lacking poetry were excised from the hymnal of the Methodist Episcopal Church, in the effort of moderns in that body to get their worship back to dignity of form equal to the day when Wesley emphasized, in the Church of England, method (truth, technique!) in devout exercises. Water-color painters may exclaim, "What is Hecuba to us?" The point is that in serving the highest standard of communicable art in painting, as in song, no master is more worthy of deference than masterful elimination.

Some of our famous artists sent pictures which they must have chosen to help fill space rather than to represent their best or to give cachet to the show and help impart to it, as an organism, the vivifying breath of life. It was all good work, good work! No one man or woman sent much which alone detracted from the exhibition. On the other hand, many single pictures by artists who had no second contribution on the walls are of importance.

The *Summer Day* of I. A. Josephi has distinction, power, arrived repose. It is a landscape of peculiar poetry of vision and firmness of realization. A group of trees at the right in the foreground are on a bank above water. They are unforgettable trees, high, wind-leant from past storms, quiet in dominant strength. They are subtly painted, with spontaneity of intimate knowledge. The composition gives full appeal, too, to a sky dappled, stippled over its entire expanse of blue with white cloud. The rather daring handling is successful in result.

Strand Life, Katwijk, by W. Ritschel, was another notable single contribution, vigorous in perception and handling. Browns were used with glowing effect. Half a dozen horses strenuously at work on the beach under direction of three men, all keen in action, make this picture dramatic.

To Ross Turner was awarded the annual prize for his *Dawn*, large, sumptuous in color, yet restrained, showing a wide slow-flowing river wakening to light of early day. Shimmer of blue and pigeon-breast iridescence of gray, purple and rose on the stream, morning freshness of green on three thickets across the water, are all interpreted with serene force. *Picnic on the Beach*, by F. Luis Mora, is a most affirmative picture, capital in fresh white and blue, composed with utmost wisdom of technique, but efflorescent with nature both in composition and in gaiety of spirit. To give with a lot of figures, shore and sky, all the joy of outdoors and its drama, and yet escape the hint of story, is to be expected of a man of Mr. Mora's rank, but it is none the less worthy of congratulation.

Speculation, a man-child in blue, standing on a faded blue rag rug, close by a wall, the wonder of life itself on his infantile face, painted by Hilda Belcher, was deservedly a popular "hit," a well-modeled figure. *Pauvre Petit Orphelin* and *Three Little Books*, by Alice Schille, studies of children, have that something which, in addition to excellence, makes child pictures remembered, living sympathy, also firm technique. *The Orange Boy*, by Tony Nell, is capitally drawn, good, too, in color, the little

fellow shown in attitude of rest from his labors infinitely more interesting as a study in pathos than if pathos had been wilfully indicated. Rosina Sherwood's *Portrait of Mother and Child*, from the collection of Nicholas Biddle, her *Portrait Head* of a very young girl, her *Sleepy Child* and her *Graces*, all exemplars in varying measure of sympathetic understanding, are of finished technique.

Between Poses, by G. W. Harting, a girl resting in a chair in a studio, her gown, slippers and wrap fire-colored, harmonious with the blaze in the studio stove and with the brass vessel on top of it, is a picture good in feeling and in modeling. It has the life of the every-day working studio—and, therefore, its poetry, too.

Grande Place, Antwerp, and *Balloon Ascension, Lisieux, France*, by Colin Campbell Cooper, are ambitious compositions of many figures—with ambition fulfilled. One of the most talked-of pictures at the exhibition was *Fair Amalfi*, by George Wharton Edwards, striking in color and architecture, a decorative drama, an Italian girl in ball gown, with an orange-colored drapery about her shoulders, coming down a cliffside stair before the castle. Mr. Edwards's *The Singing Kettle* is also well-studied decoration. His *Fisherman Setting Trawl* shows with direct motive lively waves and the insouciance of a fisherman in tumult of water. Reynolds Beal's *Summer at Sea* has oceanic breath, the sails of fishing boats at horizon line effective. Symbolism had a devotee at the exhibition in Ben Foster. His *Wings of the Morning* and *Evensong*, both with depth of color, the first a hill with mists breaking away, the second a partly realized effort to show the mystery of night.

Marion Hawthorne's glowing gray Venice pictures, Ethel Ernst's *Portrait of an Old Lady*, Frank Russell Green's *Manhanset Bay*, W. G. Schneider's study of a beautiful woman, *The Blue Fan; Bellagio*, by Charles Warren Eaton, and his *Dunes at Evening;* Childe Hassam's *The Green Jade Gown;* Mrs. Scott's *Pink Roses;* the *Roses* and *White Rose* of Rhoda Holmes Nicholls; the tremendously well-painted flesh of the semi-nude *Wood Nymph* of Hugo Ballin; Helen Dapprich's pastel, *Portrait, Miss W.* (uneven but original); Grant Gordon's decorative, *The Kite;* H. G. Plumb's *Under the Eavesdrop;* Glenn Newell's pastel, *Pasture Ground in a New Land*, a study of cattle; Albert Sonn's pastel, *Uncle Zeke*, and Louis Loeb's chalk drawing in golds and greens, *Linette of the Boughs*, are among the pictures of the exhibition which tempt to further comment and which one would not willingly leave without honorable mention.



SUMMER — BY I. A. JOSEPHI

ALBERT STERNER'S "SANGUINES" BY ARTHUR HOEBER

THERE is something very charming about the red chalk drawings which the French call "sanguines." It is a method but little used in these days as a means of expression. There is demanded of the artist who employs this medium a directness of attack that makes for authority, since one may erase only to a limited extent that which is set down on the paper, and so the draughtsman must, perforce, be sure of himself. He must, first of all, know what he means to say, and knowing it, must indicate it with precision and intelligence. The exhibition held by Albert Sterner recently, at the Bauer-Folsom galleries on Fifth Avenue, New York, introduced the general public to a well-known man in a new rôle. His name is, of course, a household word as an illustrator, and he has not been without honor for his efforts with brush and pigment. Yet a room full of "sanguines" came more or less in the nature of a novelty. It is, perhaps, this long apprenticeship to illustration that has served Mr. Sterner so well in the making of these portraits in red chalk; this, and the fact that he is a most sympathetic craftsman, temperamentally alive to the faintest impression and sensitive to a degree, and the score and more of likenesses, ranging from youth—even babyhood—to old age, were not surprising to such as have followed the man; a goodly company, too, for Mr. Sterner is not without a host of admirers.

To me drawing is a mode of expression that singularly fits portraiture, for I have always maintained the great oil portrait is rarely satisfactory, no matter what the talent of the painter. It is so apt to be perfunctory, so apt to exploit some technical accomplishment of the artist, so rarely a work actuated primarily by the desire for the human document. It would, perhaps, be ungracious to say the art died with the last of the Georgian men, but it is certain that the great modern portraitists can be counted on two hands and still leave a finger or two. With these drawings, of modest proportions, of quiet refinement, of so intimate a nature, one feels attracted to the personality of the sitter, in touch with what the artist has wrought, realizing a satisfaction from the result rarely possible with the enormous oil canvas. How certain is Mr. Sterner of his *metier* one may readily observe in these delightful renderings of men, women and children, where he seems to have arrived at the very essence of his sitters and limned so many of them with loving enthusiasm. It is difficult to make a choice here, so high is the average, so even the interpretation, each problem seeming to have profoundly interested Mr. Sterner at the time of working. The fact is, he discloses here a love of humanity, an analysis of traits that is unusual, and he seems to have been determined to discover for himself those qualities the average human guards very jealously, the qualities he discloses only to a select few, but which he has confided to this interesting artist almost unconsciously.

Best of all, through the show Mr. Sterner rises well above methods. The why or the wherefore concerns him not at all; the sitter is the main thing. To get the personality, the psychological quality, the human note, these are the ambitions, and one feels they have been, to a large extent, realized. If one may make any selection, however, there is an appealing quality in his rendering of old age, which he invests with rare dignity, with sentiment, with tender charm and respectful homage that he unconsciously pays it. And he suggests so much by such an economy of line and mass, every stroke being pregnant with meaning, every touch telling in a craftsmanlike manner. If it be only the fall of a curl on a girl's shoulder, or the wave of some dear gray hair, it is suggested so daintily, so lovingly, as to demand your respect, and is no less full of character than is the face. So just is the draughtsmanship that at times it is almost photographic in its exactitude, not the niggling detail of the camera be it understood as that word is generally intended, but fidelity to forms, knowledge of anatomical construction that only are possible with a man thoroughly grounded in the technique of his profession. This, Mr. Sterner is, for he has served a long apprenticeship, as I have already indicated. It is, too, little short of astonishing how the man goes with equal enthusiasm and capacity to the representation of widely differing types, youth and old age, virile masculinity and the esthete, never missing it. You find a well-bred, fashionable woman, modishly arrayed, alongside of a thoughtful student; a man obviously the successful merchant near the artistic features of a dreaming creator of artistic fancies, and to each Mr. Sterner has given not alone the characteristics, but he has managed to get obvious enjoyment out of his labors, putting himself well *en rapport* with his sitter in every case.

In short, it is difficult to write of these efforts without letting enthusiasm run away with one, so do they appeal by their honesty of purpose and their dainty workmanship, so genuinely artistic are they, and in such good taste. That they have style, it

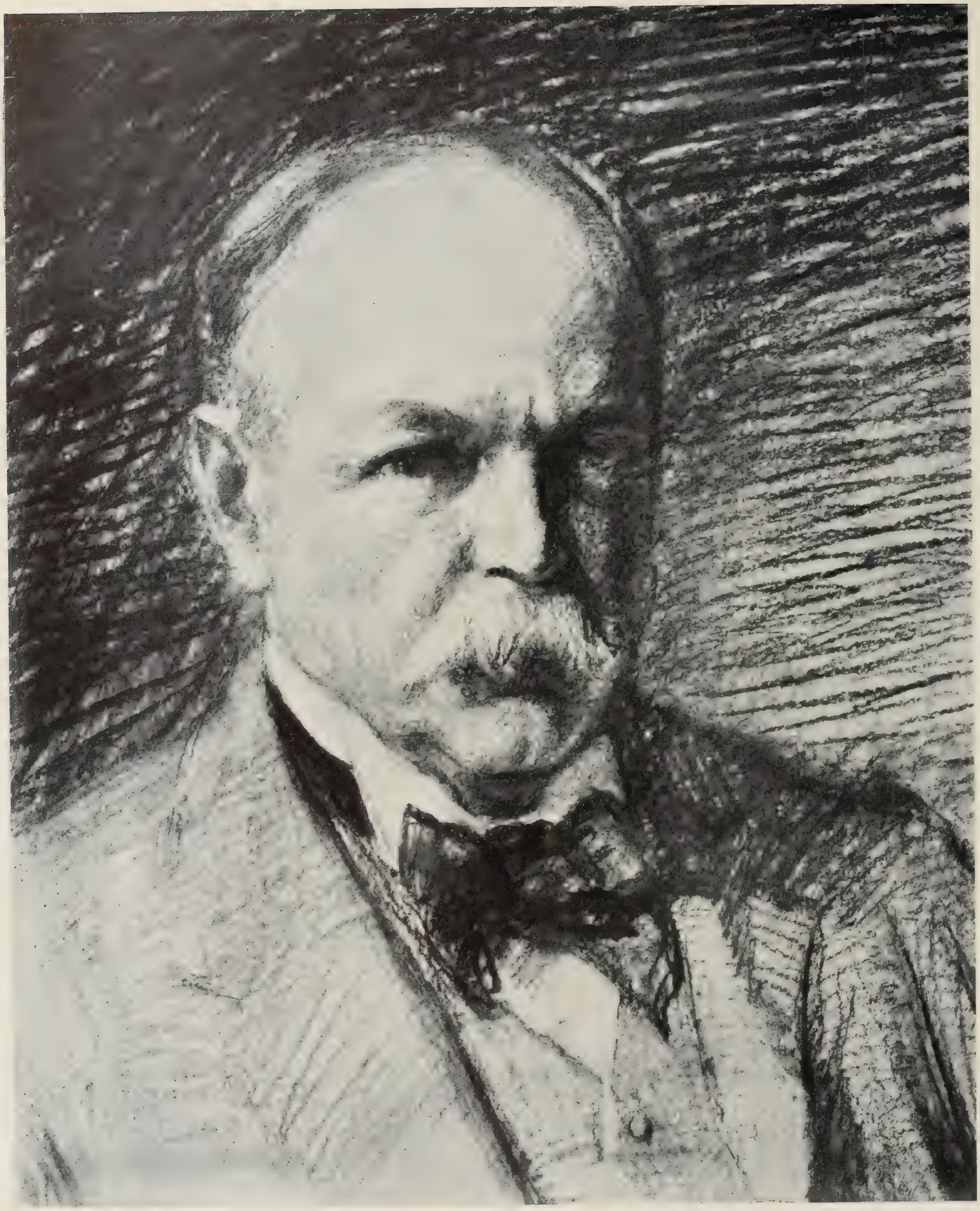


PORTRAIT OF MRS. FITZROY CARRINGTON
BY ALBERT STERNER



PORTRAIT SKETCH BY ALBERT STERNER

will have been inferred, and distinction, or I have written to little effect. They have both of these qualities in a most personal and unusual way, and most—indeed, all—are quite unconscious, which is perhaps obvious, since if they lacked the latter quality, it would be impossible for them to possess the former. They move one strangely, as capital things to live with, as intelligent renderings of well-bred men and women, and Mr. Sterner, in a singularly modest manner, befitting the well-endowed artist, has made his statements in this red chalk, touched now and then with a bit of black, or white, convincingly, capably, and with artistic intuition.



PORTRAIT OF JUDGE GEORGE C. HOLT
BY ALBERT STERNER



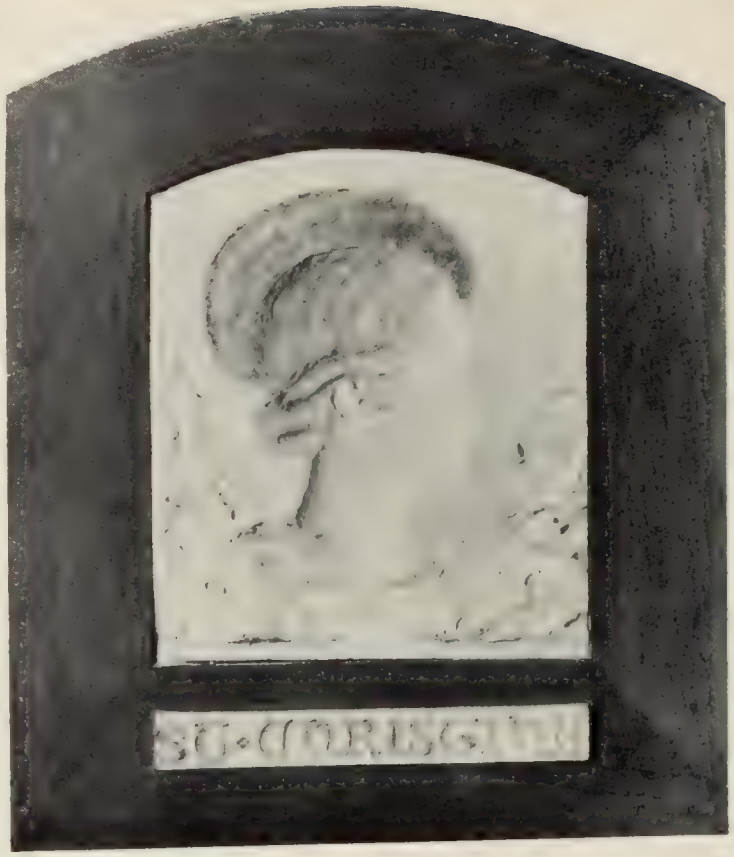
PORTRAIT OF MISS MARION HOFFMAN
BY ALBERT STERNER

NATIONAL SOCIETY OF CRAFTSMEN NOTES

THE Society has under way the revision and republication of its Directory of the Craftsmen of America. As there is no charge for the insertion of names, all craftsmen are requested to notify the Secretary, Mr. F. S. Lamb (119 East Nineteenth Street) of their permanent addresses at an early date.

As an evidence of the good intent of the Society in trying to aid the individual craftsman, it should be noted that a special committee is preparing a reference library of technical books covering the field of handicraft which will be placed at the disposal of all crafts workers.

Plans are already under way for the important Annual Winter Exhibition of the Society to be held throughout the month of December in the combined galleries of the National Arts Club and National Society of Craftsmen.



PLASTER INTAGLIO BY KATHERINE T. PRESCOTT

The exhibition of last year was universal in its scope and very largely attended. While it was the first important exhibition of the crafts ever held in New York, it met with unqualified success.

It is expected that the coming winter exhibition will be better both in the matter of technical standards and design.

There will be free lectures in the galleries during the period of the exhibition, and on special occasions practical demonstrations of craft work.

A special exhibition of block printing, stenciling, etc., executed by Miss Amy Mali Hicks, has recently been held in the members' room. Miss Hicks is an authority upon the subject of the color treatment of textiles.

The Lumiere process of color photography was recently employed to illustrate a lecture given before the Society by Mr. John Getz upon the subject of Persian pottery. The process is peculiarly well adapted for this purpose.

Color photography has been much advanced by the work of American photographers in the new process. The remarkable work already done here and abroad is represented in the forthcoming quarterly extra number of THE INTERNATIONAL STUDIO, which will contain 16 color plates and 90 other reproductions.



FLOWER HOLDER IN BRONZE BY W. D. PADDOCK

The SCRIP

conducted by
ELISABETH·LUTHER·CARY

PRIMITIVE ARTS AND CRAFTS ILLUSTRATED IN THE NATIONAL MUSEUM COLLECTION

BY LEILA MECHLIN

In material as well as spiritual things it is sometimes desirable to "become as little children." Though ours is an age of enlightenment, much can be learned by contemporary arts and crafts workers from the child people of the world. Strange as it may seem, the most cultured taste has not been able to improve upon the vase forms created by the ancient inhabitants of Chiriqui, and in basketry no better designs are to be found to-day than those employed by the Pomo Indians. As weavers, as potters, as carvers, the aborigines of America were remarkably skilful, and their works give abundant evidence of inherent æsthetic instinct. Only, in fact, when they ceased to follow nature and to be guided by their own impulses did their works become valueless from the standpoint of art. To be sure, the aboriginal Americans were not unique in this respect; the history of their arts and crafts is virtually that of all primitive people; but being still existent, their works can be scrutinized across a comparatively narrow gulf of time and with moderate certainty concerning the era of its inception.

A splendid collection of art objects produced by primitive craftsmen is to be found in the National Museum, at Washington, where it is readily accessible and can be studied with ease. This is a lane leading to much delight, but it has many turnings, and if one ventures to the right or the left it will be into the pastures of either ethnology or archæology, both of which are pleasant enough, but digressions. Far too wide for a single excursion is the one field of aboriginal art, but from certain vantage points a general survey can be had which at least should demonstrate its fertility.

Because weaving is the parent of the other arts it is well to begin with the textiles and to turn first to the baskets, of which there are very many. One great gallery is given to them exclusively and in several of the halls special exhibits are made. There are baskets of every kind, sort and description, displaying every variety of technique, and representing the handicraft of tribes from all sections. There are examples of what is called checkerwork, in which the warp and weft have the same width, thickness and pliability; of diagonal or twilled basketry wherein two or more weft strands are carried over two or more warp strands; wickerwork in which an inflexible warp is used with a slender, flexible weft; wrapped-weft in which the weft strand is made a bight about the warp at each decussatation; and of twined or wattled basketry in which weft of two or more elements is used; as well as of no less than ten different kinds of coiled or sewed basketry. It is perhaps a little surprising to find what opportunity there was for choice in technique and how universally all kinds were employed. For the modern basket-maker here are patterns galore—inventions made and demonstrated by the most accomplished technicians. As far as possible the different materials used are illustrated, and here again will be found practical suggestion. There is every grade of quality from the coarse wicker carrying-basket to the finest twilled or twined wallet. The shapes of these baskets are almost as varied as their styles, running the gamut



COILED BASKETS — NATIONAL MUSEUM COLLECTION



KLIKITAT IMBRICATED BASKET

NATIONAL MUSEUM COLLECTION

from the flat placque to the finely formed jar, and with few exceptions they are symmetrical and graceful. The early ones—those woven prior to contact with the white man—are simple in form, strong and serviceable, whereas the later ones, in which foreign influence is manifested, are complex, irrational and poorly adapted to use. Technically there seems to be no choice—the primitive basket-makers, both ancient and modern, proving themselves invariably master craftsmen. Apparently the standard imposed has been perfection.

It is in the matter of ornamentation, however, that the deepest interest attaches to these baskets. It has been said by an eminent authority that all the important conventional designs which characterize the art of the Old World are found in America, and it is true that the majority will be seen to have been employed in the decoration of this basketry. In fact, the history of the evolution of ornament is written here and in such a manner that all who run may read.

The desire for embellishment was undoubtedly intuitive—an æsthetic craving for beauty dimly defined—motives chosen were familiar forms with which there was certain association of ideas. Upon these forms technique imposed restrictions, weaving requiring the use of straight lines and engendering formal expression. The tendency is to conventionalize, to reduce similar elements to the same unit, to evolve a pattern mechanically. Thus the strictures of medium lead to uniformity in result and prevent the manifestation of distinct individuality. Those weavers who use the same method, it is found, produce similar patterns, and those whose habitats are widely separated have apparently invented like figures. In this way the meander, the chevron, the fret and other forms familiar to all and used in decoration by every known people have, it is thought, been evolved or derived. Possibly the impulse for decoration is originally an unformed desire which finds expression as the fabric is wrought, and that later the idea dominates and symbolical meaning attaches itself to the figures thus formed, but it is not probable. Whatever the cause, however, the result is the same—universally pleasing—the motives attractive and their use skilful. Charming effects are produced in all-over patterns by the use of two tones or colors only, in every variation of the checkerboard design. Where more elements are used, as in the twined and sewed baskets, greater elaboration is seen and fine borders as well as body designs result. All manner of forms are used; those derived from natural elements, such as lightning, clouds, rivers and mountains; from animal life, for example, fish-tail, wolf's eye, bears's foot, rattlesnake, and grasshopper leg; from occupations, arrow head and so forth; and from religious ceremonials. In the design of some baskets flames are used as a motive; in others, eagles, and still others, men and beasts. The purely geometric patterns are the most effective and the most frequently employed. In both the coiled and woven baskets the same patterns are used, but their interpretation is naturally altered by the variance in technique. Not only are these baskets ornamented, moreover, by the use of materials of different colors, but by overlaying the weft and warp with thin strips of materials before weaving, by embroidering on the texture during the process of manufacture, by covering the texture with plaiting, like shingles on a roof, called "imbrication," and by adding feathers, shells, beads and other supposedly ornamental objects. It must be said, however, that those in which the design is wrought with the fabric are the most artistic and attractive.

The regularity with which these designs are carried out in almost every instance is remarkable, and their decorative charm cannot be overestimated. Exquisite, indeed, is much of the weaving; intrinsically beautiful the objects woven. There is no clumsiness, no experimenting, no irregularity, but perfect accuracy. The spacing of the surface ornamented is notably good and the use of strong color equally clever. The designs may or may not have symbolic meaning, but they unquestionably possess

character and give æsthetic delight. There is a directness displayed in the use of motives which may be savage, but is certainly gratifying, and a fineness of finish to be noted which civilized work sometimes lacks.

The fact that the colors are generally good may not altogether redound to the credit of the primitive craftsmen, for it must be admitted that where the aniline dyes have been obtainable they have been used instead of the quieter vegetable dyes and, in lieu of natural materials, with small discrimination and real barbarous joy. That nature only provided harmonious tints and that the love of color was sufficiently vital to induce their use is, however, occasion for congratulation. The old baskets are in lovely golden browns, dull reds, quiet greens and black, but some of the new are gleeful in emerald, scarlet and ultra marine. From this it would seem that in some respects the ancient aborigines through their limitations had a distinct advantage. It cannot be argued, however, that inherently their taste was at fault. Of all the baskets, perhaps the loveliest are those wrought by the Indians of the Pomo and Mariposan tribes, though from all sections of the country splendid specimens have come. The Northwestern tribes generally have most patently demonstrated in their basketry the native genius for decoration, though the tribes of other sections have also much fine work to their credit.

The process of basketry is interestingly illustrated in the National Museum, and the transition from it to other forms of the textile art graphically set forth. Coiled basketry, which, it will be remembered, is a system of stitching, is seen to lead quite naturally to netting and lace work; and twined basketry, which consists of twisted weft on a fixed warp, sometimes suspended, to weaving in wool. Openwork bags seem to have been the intermediate step in the one case—bark matting in the other. An example is given of one of the most primitive looms—that used by the Chilkat Indians—and several specimens of the blankets woven thereon are shown. The loom is nothing more than two upright sticks supporting a cross bar, on which the warp (in this instance wool of the Rocky Mountain sheep) is suspended. The weft, which is colored, is twined about the warp in the same manner as in basketry, the only shuttle being the skilful fingers of the weaver. The designs of the Chilkat blankets, which are copied from a pattern painted on a piece of wood and suspended over the so-called loom, are symbolical animal forms, much conventionalized, each of which is worked into the texture independently, as in tapestry. The colors are canary yellow, bright blue, white and black—the effect very ornamental. Straight blanket robes, woven, also, without the use of a loom, but from side to side, by the Indians of the Nez Perces tribe, are also shown, which, while coarse, are good in texture and have fine conventional borders. They are of dog hair and sheep wool and are in dull tones of gray and brown.

In contrast to these are the Navajo blankets, woven, it is true, on a loom, but on one of very primitive type, made of a single upright frame with a flat, smooth stick separating the warp threads. In the former instances the weaver worked down—here she worked up. Technically the result is not very superior. The pattern followed, however, is quite different—the design being bolder and the colors more pronounced. Whatever the American aborigine owed to chance, certainly an appreciation for decorative effects was deeply rooted in his nature.

This is manifested not only in his basketry and woolen textiles, but in his feather and bead work, some fine examples of which are included in the museum's collection. Here, as in all other branches of primitive art, the touch of the white man is seen to pollute—his advent to mark the beginning of degeneracy. The Dutch traders and the French missionaries seem to have been the chief offenders here, the one selling glass beads of insistent colors and the other giving free instruction in puerile convent embroidery. It is interesting and a bit pitiful to



SKOKOMISH
TWINED WALLETS

NATIONAL MUSEUM
COLLECTION



CHILKAT CEREMONIAL BLANKET NATIONAL MUSEUM COLLECTION

note the result—the efforts of the savage artisans to speak a language which was not their own. Side by side are shown charming designs in wampum and bird quills, with fearsome floral devices in glaring European beads. May it not be that some of our modern craftsmen are striving to use a vernacular equally foreign?

Out of the textile art came the fictile—from basketry, pottery. The transition is natural and interesting; its course easy to follow. A coil of clay was originally made after the fashion of a coil of grass, and a vessel built up from it in the same manner as a basket. Moreover, it is shown that baskets were used as molds for clay vessels, and that textiles not only influenced the pattern of designs, but served as stamps for the purpose of ornamentation. Indeed, much knowledge of various kinds of basketry practised by prehistoric tribes is derived from impressions found on fragments of pottery.

The National Museum's collection of pottery is extensive and remarkably complete. It numbers several thousand specimens and includes many examples of the several wares. From Central America and Mexico come superb groups; from the Pueblo tribes in Arizona and New Mexico work of a high order of excellence, and from the Mississippi Valley and the Gulf Coast ware only little less attractive. With truth it has been said that it is hardly possible to find within the whole range of products of human handicraft a more attractive field of investigation than that offered by aboriginal American ceramics, and probably no one that affords such excellent opportunities for the study of early stages in the evolution of art and especially of the æsthetic in art. One could spend endless time examining the pottery in the National Museum and find it profitable, but from even a cursory inspection something may be learned. The derivation of form is admirably illustrated. As clay does not im-



PUEBLO POTTERY, MODERN NATIONAL MUSEUM COLLECTION



LOWER MISSISSIPPI WARE

NATIONAL MUSEUM COLLECTION

pose any given form, the primitive potters were free to shape it at will and followed forms with which they were familiar. If they had previously used wooden vessels, the clay was shaped in imitation of these, or stone, or basketry, it was the same. Natural forms primarily were employed—the gourd, the sea shell and the bird's egg are seen in many variations, as are also animal forms, birds and frogs. To the use of these natural models may be attributed much of the grace of the primitive potteries, and in it may be found a suggestion for the wise. Pottery in America antedates the use of the wheel, which has been called "the great perverter of tendencies in clay." The potter built up his vessel with a coil and modeled it with his hand and the method was so simple that the results were, for the most part, homogeneous. Various methods were used in decoration and when pottery came into existence ornamentation developed in new directions.

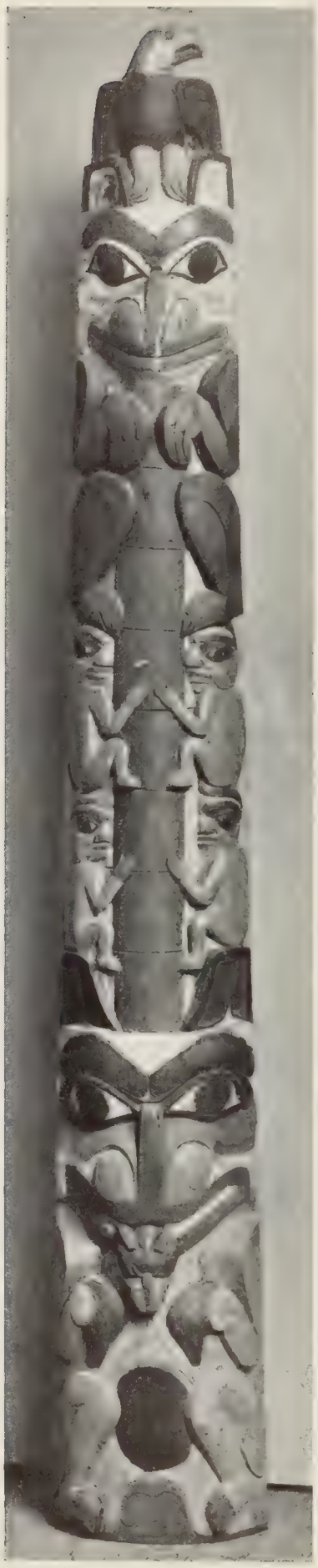
In the National Museum are to be seen pieces of pottery ornamented with engraved lines, with stamps, probably made in the form of paddles, and roulettes; with relief moldings; by means of cords and fabrics impressed; with color applied to the surface and inlaid. Here, as in the basketry, the designs in the aboriginal work are simple, strong and effective. Geometric come first in point of time—realistic later. The straight line imposed by the technique of textiles gives way, it is seen, to the freer curved line of the graver or brush, and the fret becomes the scroll, the square the circle. Interesting instances are seen of the transition of various motives—the bird, for example, into a meander, fret and scroll, the alligator into somewhat similar classic patterns. Naturally the form of the surface to be ornamented and the space the ornamentation was to occupy affected the character of the device, and through these modifications many agreeable variations were made. Back of all ornamentation on pottery seems to have been the idea—the relation of thought to use or derivation. In the pottery of the primitive people many grotesque forms are to be found which had undoubtedly some symbolical significance and in their grave simplicity are charming, but there were also many which were purely conventional and highly artistic. The needs of man called them into existence, their object was primarily utility, but for this reason they were not permitted to be offensive to the eye, insignificant, graceless, nor were they carelessly wrought.

In form the Pueblo pottery is simple and good; in color it is varied. Much of it has a gray ground with ornamentation in brown and black, some is red, some black. The last is modern, and while very pleasing, shows in a measure Spanish or Mexican influence. The Pueblo earthenware of



CENTRAL AMERICAN POTTERY

NATIONAL MUSEUM COLLECTION



ESKIMO TOTEM POST

the olden times displays mainly non-realistic geometric phases of embellishment, while that of the middle period shows a fair percentage of representative elements, and that of later time chiefly realistic motives. The modern work is largely a repetition of the ancient, with an inclination, however, toward overornamentation, to a confusion of motives and somewhat barbaric display. It should be said, however, that among the Pueblos there are certain tribes practising the art of pottery to-day with no less skill than did their ancestors and are turning out vases and other objects equal in merit to ancient productions. The Pueblos have depended at all times almost entirely upon color for ornamentation, painting their pottery rather than engraving or stamping it. The tribes that inhabited the Mississippi Valley and the Gulf Coast, on the other hand, are seen to have favored the latter methods, and to have used color sparingly. While rude, many of their decorative devices are very interesting.

From the plastic to the sculptor's art, again, is but a step, and somewhat oddly it is found that those tribes that were not potters were most skilled in carving. Totem poles, masks, batons, pipes and various implements and utensils in wood, stone, horn, shell and bone, beautifully carved by the Thlinket and Haida Indians, as well as the Eskimo, are set forth in the National Museum, almost all of which represent symbolically beasts, men and monsters. The meaning of these symbols, it has been said, none but the carver can interpret, but the carvers' appreciation for decorative effects is patent to all. The Eskimo work in bone and ivory is tasteful and interesting and that of the Haida Indians in slate must specially be remarked for virtue of craftsmanship and excellence of design. There are some boxes and chests in this medium by these people which show, besides the carving, inlay of mother-of-pearl, and while by no means beautiful are immensely attractive. In these, as in all other examples of primitive craftsmanship, the accurate skill of the workman, the patient labor expended upon the execution of the object, and the manner in which it is brought to completion are worthy not only of note but emulation.

Of work in metal there is comparatively little. Some jewelry of the Navajo Indians is shown, but nothing impressive. In this particular line many of the aboriginal Americans did not excel, though it should be remembered that wonderful specimens of metal casting have been exhumed at Chiriqui, and that among the Peruvians in prehistoric days were, undoubtedly, metal workers worthy of distinction.

The National Museum collection is, of course, not complete, but it is especially comprehensive and in some particulars very superior. Next winter it will be transferred from the old building to the new building, which is now approaching completion, and then better arrangement and classification will be possible. At present, on account of cramped conditions, probably not half the specimens owned by the Museum are on view, and those which are shown are much crowded. When the new building is ready for occupancy, it is hoped that the old building may be utilized for an industrial museum in which a permanent exhibit of arts and crafts can be installed. Much valuable material, it will be seen, is already on hand, and much which has not been mentioned, in the way of modern work, is also available. It is well to look back occasionally, not only to mark progress, but to preserve tradition; it is, however, also well to look ahead. We must be not only large producers but good producers. We must, in a measure, follow the example of the aborigines, employ the best form and hold fast to simplicity.



"MY WIFE." BY LIONEL HEATH.

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EDWIN HOWLAND BLASHFIELD
BY HOMER SAINT-GAUDENS

EDWIN HOWLAND BLASHFIELD has won his place in the fore of mural decorators through an elevation of thought and execution, a love of beauty and the simple forms of symbolism, a knowledge of the possibilities of his craft and a care for its limitations in relation to the surrounding architecture. His restraint speaks out in a day when many of his associates attempt to force their ideas into an advertised popularity. Yet by no means does he stand as a classicist who bodily accepts cold-blooded formulæ regarding the restrictions of architectural surroundings and who abhors the representation of the third dimension upon a wall. His work makes it obvious that he believes that rules exist for art, not art for rules. Therefore, since the "Principles of Mural Painting" are far from being settled, in this country at least, even by the painters themselves, Blashfield should be judged only in so far as he fulfils his standards, provided his standards are such as to give refined visual pleasure to the onlooker.

Blashfield's standards or ideals of decoration are the noble result of diligent attention and studied refinement. To him a painting must first have beauty, then it may have significance. Mural work commonly discovers its significance in allegory or symbolism; and the marked preference Blashfield expresses for the word symbolism over the word allegory presents a clear idea of the trend of his results. He realizes that however well the people of days gone by understood the figurative, now the figurative, if complicated in form, confounds the understanding of the present generation. He appreciates that long-winded and fine-spun allegory where every wand delivers a meaning and every color may be construed becomes a mere tangle and a weariness to the spirit to those who pass us this way and that. Accordingly, rather in his painting he would like to celebrate for the most part two dominant and easily grasped motives, the soldier of the Civil War—that is, the patriot—and the workingman. For the first motive, when as a boy he sat on the pickets of the Boston Common fence and watched the troops departing to the front he received a thrill which has never left him, a thrill that he chiefly delights to gratify by introducing the soldier of the Union in such compositions as that for the Wisconsin State Capitol. For the second motive, and very much on the other hand, he would bind the fact of facts with his symbolism. He would deal with the American who labors with his hands, the man who as a unit so often makes our lives miserable, and yet who as a class is so noble in conception.

Such ideals, then, Blashfield lives up to with the serenity of assured ability. To give them their full power, to exalt what is truly beautiful in the commonplace, and to exalt it without confusion or overcrowding, he prunes from nature the accidental and the ineffective. And, by bringing beauty to his treatment of modern appliances, he represents his time, as other masters have represented their epochs, through assembling the details of their epochs in the alembic of their personalities.

The course of education that established Blashfield upon the elevation where he now stands differed but slightly from what would be expected for any American youth. Blashfield, though born in New York City in 1848, received his first instruction in the Boston Latin School, where he employed his time drawing Napoleonic soldiers in his text-books and yearning to become a battle painter. In 1866 William Morris Hunt, on seeing the young man's results, suggested that the youth go abroad at once, since if he were to amount to anything he would have to unlearn what he then was acquiring in this country. A cousin of Blashfield's also carried a few of his drawings to the French master Gérôme, who in turn urged a trip to Europe. Accordingly,

Blashfield went to Paris, where, as Gérôme's studio was filled, he turned to study under Léon Bonnat. However, the young man constantly received criticisms from Gérôme, gaining from him such useful bits of advice as that he must study both his drapery and his nude at the same time, lest his attention become fascinated by portions of the nude that the drapery would alter, and so lead him to devote himself to fragments wasted in the ultimate composition. In the appreciation of what he was acquiring, Blashfield remained in Paris until 1870, just before the siege, when he traveled in Belgium and Italy. By that date he had become interested in costume pictures, and in Florence, where he remained eight months, he produced the first that he sold. Donatello and Giotto affected him most at the time, while character and clothes appealed to him far more than technique. The following year he returned to America. But in 1874 he again entered Bonnat's studio, and produced his first Salon canvas, *A Poet*, which preceded the number of others hung in succeeding exhibitions. During this period such men as Bridgeman were painting costume pictures; so Blashfield's growing admiration for Roman garments represented only the normal admiration of youth for the experienced—especially normal when youth studied under Gérome. *The Emperor Commodius Preceding the Gladiators from the Arena* typified this style, in which Bonnat also encouraged Blashfield, until in 1879, after his picture, *The Siege*, had been well hung "on the line" at the Salon, he experienced a revulsion of feeling and cut it to pieces as soon as he could lay hands on it. Finally, in 1881, he came home permanently, educated but uncontaminated by French influence, married and established himself in New York City, where he remained for eighteen years in the Sherwood studios. By 1891 his results began to assume a marked worth that also became most popular with his *The Christmas Bells* and *The Angel with the Flaming Sword*. But not until 1893, when he was called upon to decorate a dome in the "Manufactories and Liberal Arts Building" in the Columbian Exposition at Chicago, did he cease to paint genre pictures and enter upon his final form, the form which he maintains subject to the normal development of age, the form that he upholds with an assured and adequate method of work.

Nowadays persons often hear how Michelangelo painted the Sistine Chapel by this method or by that and how the Borgia Apartments were decorated thus and so; they learn without realizing it how each artist of the past obtained all the mechanical tricks of his generation to forward the art of his generation; but they seldom stop to think of the unique and rigorous conditions that face the painter of the present time and force his art into its "modern" channel. For instance, lately constructed buildings grow so rapidly that the architects deal out the decorating contracts when the plans have but just been drawn, and before even a single laborer points his spade at the foundations. So the artist cannot judge of the room he will decorate by examining it himself, studying the conditions of light, the points of view and the surroundings. He may not test the action of the special conditions upon his colors. He may not decide by actual inspection on the amount of richness or austerity his canvas must possess to be appropriate with its surroundings. He must imagine the conditions from the descriptions of others, descriptions never sufficiently complete and naturally oftentimes inaccurate. Once, indeed, Blashfield worked within the finished room, when he decorated the collar of the dome of the Library of Congress in Washington; but there the necessity of painting upon plaster annulled the benefit of this condition. So, as a rule, after he obtains the best possible idea of the future location of his canvases, Blashfield inaugurates a series of more and more developed sketches, which he expands with his assistants until he secures a species of underpinning which later, as the case requires, may be built up or forced down in color and tone and general emphasis. Next he turns to his preliminary drawings, studying the figures with extreme care, both in the nude and clothed. These explain better than anything else Blashfield's academic technique—take as an instance the drawing of *Military Music*, a study for part of a decoration for a grand piano for Mrs. G. W. C. Drexel. Obviously, such drawings represent the adequate product of a man of certain purpose, cautiously devoted to his task, who scorns the use of perfunctory drapery or rigid features even in work that will later be hidden. They never seem soft or crumbly with overdevotion, as might be expected; on the contrary, because they will inevitably be diffused by enlargement, they appear sometimes a trifle hard. Then these drawings he expands by photography to various sizes. Whereupon, if the room to be decorated is in any way completed, he applies thereto the photographs themselves, first one size and then another, and moves them about like paper dolls until he has determined the proper scale. And finally, he attempts the larger canvas, gores it if necessary to fit a curving surface and when completed glues it into place with white lead.



Photograph by Inslee and Deck

CENTRAL SECTION: EDICT OF TOLERATION
BY EDWIN HOWLAND BLASHFIELD
DECORATION FOR COURT HOUSE
BALTIMORE, MARYLAND

The development of these decorations by Blashfield from the time of the Chicago World's Fair to the painting in the College of the City of New York discovers a progress and a breaking away from the most strict mural conventions that should interest all who have heard that "a mural painting must be a wall, neither starting out from it nor sinking in," or that "depth of treatment must defer to breadth of composition." It should have especial interest when the "secession," if such it can be called, is as gentle, as firm, and is marked by so deliberate a mind as Blashfield's. A man that can react with such moderation at once becomes worthy of attention.

Blashfield's method of treatment in his chief early decorations from those at the "World's Fair" to the results in the "Library of Congress" (1896) accord in a large measure. The former, where Blashfield became the pioneer in American art, was a fresco symbolic of the arts of the goldsmith, the armorer, the ironworker and the craftsman in brass. The latter, in the dome of the library, and the result of his initial experiments, represents *The Human Understanding and the Progress of Civilization,* by twelve seated figures joined by conventional white wings, who personify the various nationalities, and the various arts or crafts from Egypt and "Written Records" to America and "Science." Both at once marked Blashfield as reverencing scale, flatness and carrying power. Yet neither produced that chilly feeling so often the outcome of "mural restrictions." To the mediocre, of course, restrictions restrict, but to Blashfield restrictions only prove an incentive to work of merit; just as the sonnet, binding to a minor poet, becomes an apparently flexible instrument in the hands of a master. And the paradox is that exactly this same power that allows Blashfield to deal successfully with the restrictions permits him successfully to break from them.

Perhaps in the paintings *The Power of the Law* (1899) in the High Appellate Court House of New York and *Prudence Binding Fortune* (1901) in the Board Room of the Prudential Insurance Company at Newark, New Jersey, and in the work upon the library of G. W. C. Drexel, of Philadelphia, Pennsylvania (1899), lie good examples of Blashfield's next stage, the stage of full maturity—the "gridiron stage," he calls it, from the strong outlines about his figures. There, and the first example is especially apt, to gain flatness, he avoids lines stretching into the picture. He places his horizon as far down as possible. He insists that a unity of full, quiet tone be spread over the glow of his colors. He continues to cling to convention with figures of men and women, filled with human breath as a first requirement, yet strong in repose and in poise of mental and physical power. And with fertile imagination and manly treatment, he undertakes the difficult task of sympathetically introducing historical characters side by side with those of pure symbolism; for Justice, a strong, sweet figure with a sword, stands above persons typical of the law of various ages. In other words, while retaining a simplicity that never appears self-conscious, he composes these personifications appropriate to his theme into a whole of grace and nobility; a whole rich in a deep-rooted tranquillity of atmosphere, the more unexpected because of the number of figures; and a whole dispensing a clarity that, though reticent in detail, never slurs a debatable point nor hints at vagueness of form.

The present stage in Blashfield's progressive growth is entered upon in his decorations for the Citizen's Bank at Cleveland, Ohio (1903), where he deals with the *Uses of Wealth,* and for the Court Room in Baltimore, Maryland (1903), where one panel is called *The Edict of Toleration by Lord Baltimore* and the other *Washington Laying His Commission at the Feet of Columbia.* In the first two paintings mentioned Blashfield introduces unrestricted distance. In the third painting he places true motion, for in one corner he has revealed half furled American flags whose folds apparently are not there only to supply decorative curves, but because they must float and buoy upon the wind. Nevertheless, though here his atmosphere grows and his hardness decreases, though here he exhibits more regard for the third dimension, and though here he models his figures in planes, he clings as well to his decorative contours and holds fast to his regard for the silhouette.

Again, in the panel *Westward* for the State Capitol in Des Moines, Iowa (1905), and in the panel for the Senate Chamber of the State Capitol at St. Paul, Minnesota (1904), Blashfield's art develops more robustness, though never striking overheated enthusiasm in drawing away from icy rules. With *Minnesota, the Granary of the World,* he dares to handle color freely to produce a dominant, warm, but never glaring, burst of light before the "Sovereign of the Harvest," as she is drawn soberly forward by milk-white oxen. In *Westward,* Blashfield's decorative contours at last are subordinated until they are not felt in themselves, but only through the effect they produce. As a result, the irregularities and the indistinctness of line give a character to his forms that his wiry silhouettes forced out. There is no



THE USES OF WEALTH
LUNETTE IN CITIZENS BANK
CLEVELAND, OHIO
BY EDWIN HOWLAND BLASHFIELD



FRAGMENT OF THE PANEL "WESTWARD"
STATE CAPITOL, DES MOINES, IOWA
BY EDWIN HOWLAND BLASHFIELD



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WASHINGTON LAYING DOWN HIS COMMISSION AT THE FEET OF COLUMBIA

DECORATION FOR COURTROOM, BALTIMORE BY EDWIN HOWLAND BLASHFIELD

hectic straining in the big circling masses. There is no lessening in regard for architecture or ornament. But, nevertheless, the masses suggest general movement and, what is more, beautifully concerted movement. For Blashfield holds the progress of his group together as a leader holds his orchestra, or as a manager his actors; only Blashfield's is the more difficult task, as he has first to catch the poses that connote action and then to combine them into a unity that seems alive.

At last, in his curved panel behind the stage of the Assembly Room in the College of the City of New York, Blashfield has struck out for himself masterfully, yet temperately. The subject is *The Graduate*. In the center of the lunette an altar burns with a sacred fire at the feet of a figure symbolic of Learning, who sits in thought, holding a globe. Just before the altar the Graduate in a black gown, bearing a torch, starts down the steps to begin his journey in life and turns to his Alma Mater, who hands him his diploma. On either side are women representing the "Great Universities," and below them men representing the "Great Thinkers." To the right of the center stands "Patriotism" with a sword, while in the corners are groups of "Fellow Scholars" and "Athletes." Here Blashfield unreservedly studies the third dimension to produce a depth that allows the imagination to spread. And as the visitor backs away through the hall he realizes that depth more and more; for when he loses the detail of gesture seen near to, he finds the picture deepening and solidifying into great masses, opening back in a progression of subordinated details to the big central figure of "Learning" with her globe. Here is vitality. Here the flat colors of the decorator spread and scatter from the fire at the feet of "Learning" into the colors of actual light—light that has a part in the picture, that moves and acts as well as the figures. Here a central conception dominates in a reposeful, dignified manner that never hints at the stupid—a difficult problem. Here is the acme of Blashfield's work in the tendency to become larger and simpler, though never dull or uninteresting. Here he insets local truth into a superior world without dropping from the permanent to the incidental, freely merging the individual with the universal, mingling symbolism with realism, representing the American of to-day instead of, as formerly, the Roman or the Mediæval. Here he makes interesting a derby hat within ten feet of the figure of "Patriotism." Yet his realism is not one atom photographic when expurgated by the care with which he selects from nature's truth. If realism in him were photographic, the football player and the mason could not stand in welcome harmony with the sweeping drapery of symbolic women, and children as much needed for a painting as flowers are for a garden.

Such, then, has been Blashfield's development in the main. Yet there must be no thought that the change ran within rigid lines. To fit his decorations to their surroundings with propriety, Blashfield has indeed freed himself from restrictions when he thought he needed freedom. But he has as easily returned to convention when convention appeared obviously necessary. For instance, the pendentives which he painted in 1906 for the central cupola of the Essex County Court House show a half return to the "gridiron period," while a whole and frank admission of pure decoration he has



CHANCEL, CHURCH OF THE SAVIOUR
PHILADELPHIA, PA.
DECORATED BY EDWIN HOWLAND BLASHFIELD

charmingly handled in his work during 1905 upon the chancel of the Church of Our Saviour in Philadelphia. There he has made the most of the formal beauty of rich gold relief, not Germanic and heavy, but delicate in its sweep and light.

To properly guide this slowly broadening attitude toward mural demands, Blashfield controls a knowledge of the best means of expressing his imagination and maintains a sureness of complete effort that carries through his tender ideals in drawing, color and composition. For his art could never depend upon the sensuous or the emotional. Manual merit with him must come from intellectual merit.

His veracious drawing is not only accurate, but betrays a visible method behind. It represents the complete measure of coherence and definiteness. It is not produced by unhesitating impulse, but by a care that just escapes being noticeable, and so has accomplished its highest purpose. As an instance, though he has filled *The Bells* with life and brilliancy, in a study for one of the figures he shows that the whole has resulted from almost feminine introspection.

However, on the one hand, for all his precision and for all that now he represents his bodies in bulk, with the outlines only mere accents, his drawing is as reticent in modeling as large work permits—a sculptor might call it a low relief. While, on the other hand, despite the fact that he escapes from the fickle with subdued shadows, never a bit of drapery is flat. And through everything this delicate workmanship gives a backbone more firm though far less ostentatious than the rattle and dust of many modern productions.

In his colour, also, Blashfield appreciates that while a decoration may pass comment satisfactorily through negation of color, positive merit can only be gained through positive use. Therefore he has attempted and mastered its control by his unusual sweet and passive tenderness. His painting carries a feeling of rich gold that where he wishes is singularly transparent. He goes to no excess. His colors have never too much blood, and yet are never starved. The broad relations of their masses he softens by neutral tints into a warmth that is clear, the warmth of a fresh spring noon.

But both drawing and color are subservient to Blashfield's composition, for the whole is treated with even greater care than the elements. Therein his rhythm and swing of line is traceable so as to delight, yet is broken so as not to cloy or become insipid; a line tender as musical melody or delicate verse, seemingly put together through feeling rather than calculation. Yet, in fact, his deliberate pencil establishes this significance, this facile beauty. It is his unostentatious precision that escapes careless foreshortening, eludes stiff folds of drapery, replaces animated repose and well-regulated propriety of gesture for obvious posturing. It is the result of deep thought and care that takes the advantage of the allotted spaces to direct this fall of lines about a center into a symmetrical rhythm that gives the effect of such large ease. And in the same way are his masses dealt with. Sensitive to truth, he understands the elimination and rigid subordination which brings richness and calm instead of poverty and meagreness; since, after all, richness is only comparative. So he broadens by raising his deep spots, he gains atmosphere by weakening his shadows. And what is more, he knows when confusion may be simplified by further crowding, as then the eye passes quickly to the clearer and more emphatic portions. Nothing appears as an afterthought in Blashfield's appreciation of the chaste and the elegant. The balance of parts leads to a completion where the visitor has no desire to see around the corner.

Blashfield, then, is essentially an American painter, a man with a patriotism quite rare in these casual days, a man who is still maturing, still young when others grow crotchety, a man who has not been choked into a self-satisfying negative by modern sophistication or driven into a howling positive by modern whims. Sincere and steady in purpose, with his intelligence and his gifts of eye and hand, he follows a clear perception of the fitting. His dignified idealism never lisps in the vague pursuit of eccentricity. Art means to him distinction and beauty of sentiment, as well as decoration and arrangement. And in his art he demonstrates his understanding of drawing, elevated without losing strength, of refined, felicitous light, of controlling unified tone, of the grace, sweetness and reticence in simple gesture, and of the power in an organized whole.

H. S.-G.

I LATELY have had occasion to think a good deal about the conditions of labor in our American society and the saddest thing I have learned is the lack of the happy spirit of labor in the American industries. That is a most pathetic and lamentable thing. What is the cure for this prodigious evil? It is the bringing into the American industries the method and spirit of the artist. The artist rejoices in his work—it is the chief satisfaction and happiness of his life.—*From a recent address of* PRESIDENT ELIOT, OF HARVARD.



Copyright, 1908, *by E. H. Blashfield*

"THE GRADUATE"
PANEL, ASSEMBLY ROOM
COLLEGE OF THE CITY OF NEW YORK
BY EDWIN HOWLAND BLASHFIELD

MODERN MINIATURE PAINTING. BY A. LYS BALDRY.

It has often been asserted that miniature painting as an art has suffered greatly from the competition of photography. This assertion, like so many which obtain general credence, is by no means justified by facts, for the work of the miniaturist is probably more popular to-day and more in request than it ever was before. The reasons for this popularity are quite intelligible; the miniature is an artistic performance with any right to consideration at all aims at something more than simple likeness-making. It may well be that the mechanically exact miniature, intended merely to represent the obvious facts of the sitter's personality, has found the photograph a serious rival, for commonplace art is very liable to be ousted by a process which is adaptable and possessed of a sufficient measure of flexibility. The work of the miniaturist who has the proper endowment of artistic capacity, who studies the refinements of his art and is master of its principles, has nothing to fear from the competition of the camera, and can hold its own as successfully now as it did a century or more ago before photography had begun to make any serious bid for attention.

The miniature originally, it must be remembered, was a decorative object, an article, usually, of personal adornment, and designed with strict regard for the function it had to fulfil. That it should be of small size was essential, because a painting on any considerable scale could not be conveniently carried about; and there was an equal necessity that it should have sufficient daintiness and delicacy of effect to make it suitable as an ornament.



STUDY BY MARTHA S. BAKER

particular qualities and a particular purpose, and the photograph, no matter how admirable it may be in its own way, can neither possess these qualities nor fulfil this purpose. Photography has its undeniable value as a means of giving rapidly and effectively a more or less literal likeness, and when it is used with intelligence and taste its results are not wanting in artistic interest; but the miniature which has



MISS RAYNA SIMONS OF CHICAGO BY MARTHA S. BAKER

So the earlier miniaturists adopted in their work a style which was as characteristic as it was attractive, and which had about it little of the matter-of-fact realism too often seen now in photography. They aimed at portraiture, yet in giving a likeness of the person represented they kept all details which were not vitally important in due subordination, and used the sitter as a motive for a decorative scheme. That this was frankly acceptance of a convention can be admitted; the convention, however, was so pleasing, and involved so little departure from needful actuality, that it cannot be condemned even if it is judged from the modern standpoint. Its justification is to be found in the fact that the old miniatures perfectly fulfilled the purpose for which they were created; they have a place of much distinction in the art of the world, and their manner of expression is rightly recognised as æsthetically sound.



A BROWN STUDY — BY WINIFRED NICOLSON

In estimating the value of modern miniature painting, the tests that must be applied are not quite those which are appropriate to the older work. For the miniature to day has lost much of its decorative intention; the idea that it should be an ornament has been to a great extent abandoned, and the desire to make it a portrait pure and simple has become almost universal. This change is mainly due, there seems no reason to doubt, to the introduction of photography. By photography many people have been taught to expect a sort of obvious realism in portraiture, a plain statement of facts rather than anything that is subtle or ingenious in design. They are satisfied if the miniature rivals the photograph in literal likeness-making, and they are as often as not quite as well pleased with a coloured photograph as with the best example of the modern miniaturist's work.

If all the miniature painting of the present day were on these photographic lines the disappearance of the art in a comparatively short time might safely be prophesied. But fortunately there are a good many artists who have not forgotten the older traditions, though they have adapted themselves sufficiently to the modern demand; and it is from this band of intelligent workers that the miniature painting most worthy of attention is coming now. Their productions have a distinct character — one which results from modernising of technical method as well as from the necessary concessions to the fashion of the present time—and this character, though it does not destroy the artistic interest of the work itself, necessitates the taking up of a new standpoint of criticism. It would be easy to condemn the whole of the miniatures which belong to the modern school on the ground that they fail to reproduce the qualities of taste and execution which the former masters sought for and attained. But this would be to deny that an art so personal as portraiture has any right to change; and it would mean that a convention once established must be regarded as immutable and as not to be departed from, no matter what alterations there might be in the manners and customs of the world in which this art was expected to flourish. We may regret that the purity of style, the technical subtlety, and the decorative



"THE BLACK MANTLE." BY LAURA COOMBS HILLS.



"FIRE OPAL." BY LAURA COOMBS HILLS.



MURIEL, DAUGHTER OF
CAPTAIN ARTHUR GORE
BY MARION LLEWELLYN

charm of the miniatures of an older time are not to be found in our own day; yet we must accept this loss as part of an æsthetic evolution and be thankful at least that a sincere convention has not been allowed to degenerate into unmeaning conventionality.

The miniatures that our contemporaries have to show us must, as a rule, be recognised frankly as portraits in little, as studies of character in which the individuality of the sitter is closely observed, and in which decorative obligations are considered only so far as is desirable in all sound portrait painting. The best miniaturists now are those who perceive that the great reduction in the scale of the portrait makes necessary some kind of decorative arrangement, and who in this perception approach most closely to the old masters of the art; but even these most enlightened workers do not attempt more than a certain simplifying of the details which are required in larger portraits; they show little desire to attempt the studied and elegant formality of their predecessors or to retain that difference of style which was formerly made between miniatures and ordinary portraits on a larger scale.

The reproductions which are given here of the work of some of the ablest of living miniaturists mark well the changes which have taken place in the character of the art. In *The Marchioness of Lansdowne*, by Mrs. Massey, there is the nearest approach to the manner of the old school, to the reticence of colour and the subordination of detail which were the fashion more than a century ago. The same qualities are evident in the clever *Study* by Miss M. S. Baker, and the portrait of *Miss Rosalie Emslie*, by Mrs. Emslie, and to some extent in the clever head of *Miss Gertrude Peppercorn*, by Mr. Lionel Heath, though this last, with its more definite statement of intimacies of character, is in the nature of a compromise between the old style and the new. The other examples, Miss Baker's *Miss Rayna Simons*, Miss Nicolson's *Brown Study*, Mrs. Emslie's *Mrs. Hardy*, Mrs. Llewellyn's *Muriel, Daughter of Capt. Arthur Gore*, Mrs. Stone's *Arthur Reddie*, and the two portraits of young girls by Miss Hepburn Edmunds, show the modern tendencies of the art, and are in their strength, their actuality, and their decision of manner typical illustrations of what is best in miniature painting as it is practised to-day. The three pictures, *My Wife*, by Mr. Lionel Heath, and the two by Miss Laura Hills, *Fire Opal* and *The Black Mantle*, are significant in another way,



THE MARCHIONESS OF LANSDOWNE
BY GERTRUDE MASSEY

because they represent the most modern development of all, the essentially pictorial miniature, in which the reserve of other days has given way to executive vivacity and a vigorous way of dealing with colour problems. The work of Miss Hills and Miss Baker has, it may be noted, a special interest because both artists are prominent in America, and have gained there and abroad many honours which are within the reach of none but distinguished painters. They have certainly nothing to fear in any comparison of their miniatures with those of the best workers in this country.

There is one reflection which is suggested by examination of this series of examples—that the modification made during recent years in the technical processes of miniature painting has not been altogether advantageous. The old method of stippling has been replaced to a very great extent by wash-work, which lies a little uncomfortably on the surface of the ivory. The stippled touch requires, no doubt, much patience and much lightness of hand, but it gives a peculiar delicacy and transparency which can be commended as appropriate to so dainty an art, and it has been proved by long experience to be the most suitable one for paintings on the rather difficult ground. The greater freedom of brushwork which comes from broad washes is gained by the sacrifice of some qualities which are worth preserving—by a distinct loss of tenderness and by the introduction of a kind of abruptness of handling which is out of place in paintings on so small a scale. The modern desire for strength and accuracy of characterisation in miniature portraits should not necessarily lead to an alteration in the manner of painting them; and especially when this alteration involves a departure from right precedent. In every form of art there are certain correct technicalities which ought to be respected, certain devices which have been tested by repeated experiment and proved to be valuable aids to full expression. If these devices are abandoned the result is often unfortunate, and there is likely to be a want of distinctive character in the work done under the changed conditions. The miniature which is chiefly executed in wash approximates too closely to an ordinary water-colour painting, and ceases to represent properly its own branch of practice. It suffers too evidently from a lack of right relation between the scale of the touch employed and the size of the painting itself, and this lack of relation gives an effect of incompleteness. The sketchy suggestion which is one of the charms of a water-colour painting is out of place in a miniature—which essentially demands high finish and dainty elaboration. A. L. B.



MRS. HARDY BY MRS. EMSLIE
(In the possession of Claude Hardy, Esq.)



MISS ROSALIE EMSLIE BY MRS. EMSLIE









MISS GERTRUDE PEPPERCORN. BY LIONEL HEATH.
(By permission of Stacey Aumonier, Esq.)

PEGGY AND EILEEN, DAUGHTERS OF HENRY MARSHALL, ESQ., OF NORTHAMPTON. BY NELLIE M. HEPBURN-EDMUNDS.

ARTHUR REDDIE. BY DORA STONE.

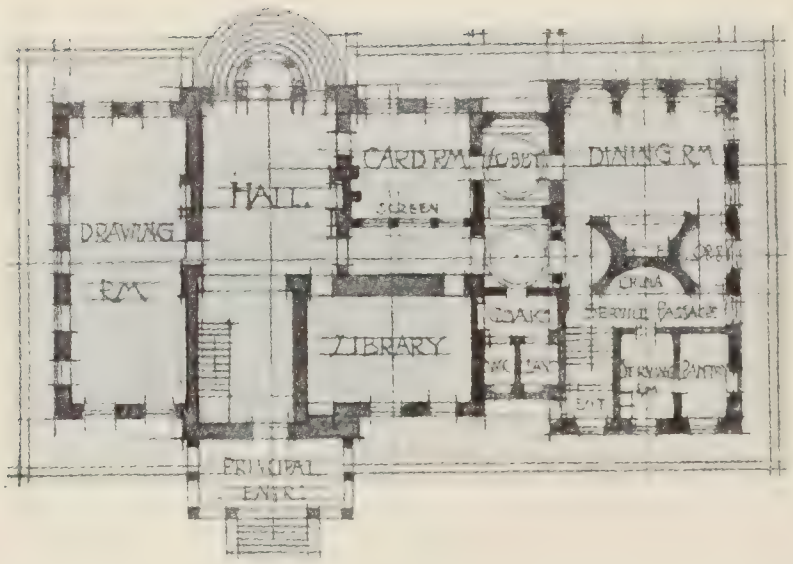
ARCHITECTURAL GARDENING, WITH ILLUSTRATIONS AFTER DESIGNS BY C. E. MALLOWS, F.R.I.B.A.

ALTHOUGH the mediæval garden in England, to judge by the scanty information conveyed in early manuscripts and in some suggestions of gardens in paintings and in frescoes of the time, was apparently of much interest and beauty, it was not until the influence of the Italian Renaissance was felt in this country in the earlier part of the sixteenth century that the garden, as an integral part of architectural design, received its due consideration and became an important and vital part in any complete scheme of house design. This was in fact nothing but a natural sequence to the revival of classic art. The Italian Renaissance in Art and Letters brought with it, as a matter of course, and in various directions, the revived architectural garden of the old classic times; and this garden grew, matured and decayed in our country, side by side with the mother art, so that the history of the English formal garden, as it interests us to-day, is really the history of the English Renaissance.

Just as in the sixteenth century the work of the Italians in architecture was blended with the indigenous style of earlier times and produced in our old English homes such happy and delightful results, so the new ideas in garden design brought from Italy, France, and Holland and grafted on the home work of Gothic times produced a result just as charming as the architecture, and entirely in sympathy and harmony with it. In the house and garden architecture of this period there is a unity and completeness of effect which approaches very near perfection; and this, it should be observed, is altogether irrespective of the charm of associations and interest of time; it is a matter of design entirely—the happy union of house and garden in architectural design. The secret of the success of this work is very easily discovered; it lies in the fact that the designers of those days considered the whole problem of the house design and the distribution of the various parts of the ground surrounding it as one complete work, where each detail took its right place as an indispensable part of the whole. There was nothing haphazard about these designs because they had, as their fundamental basis, those excellent qualities of



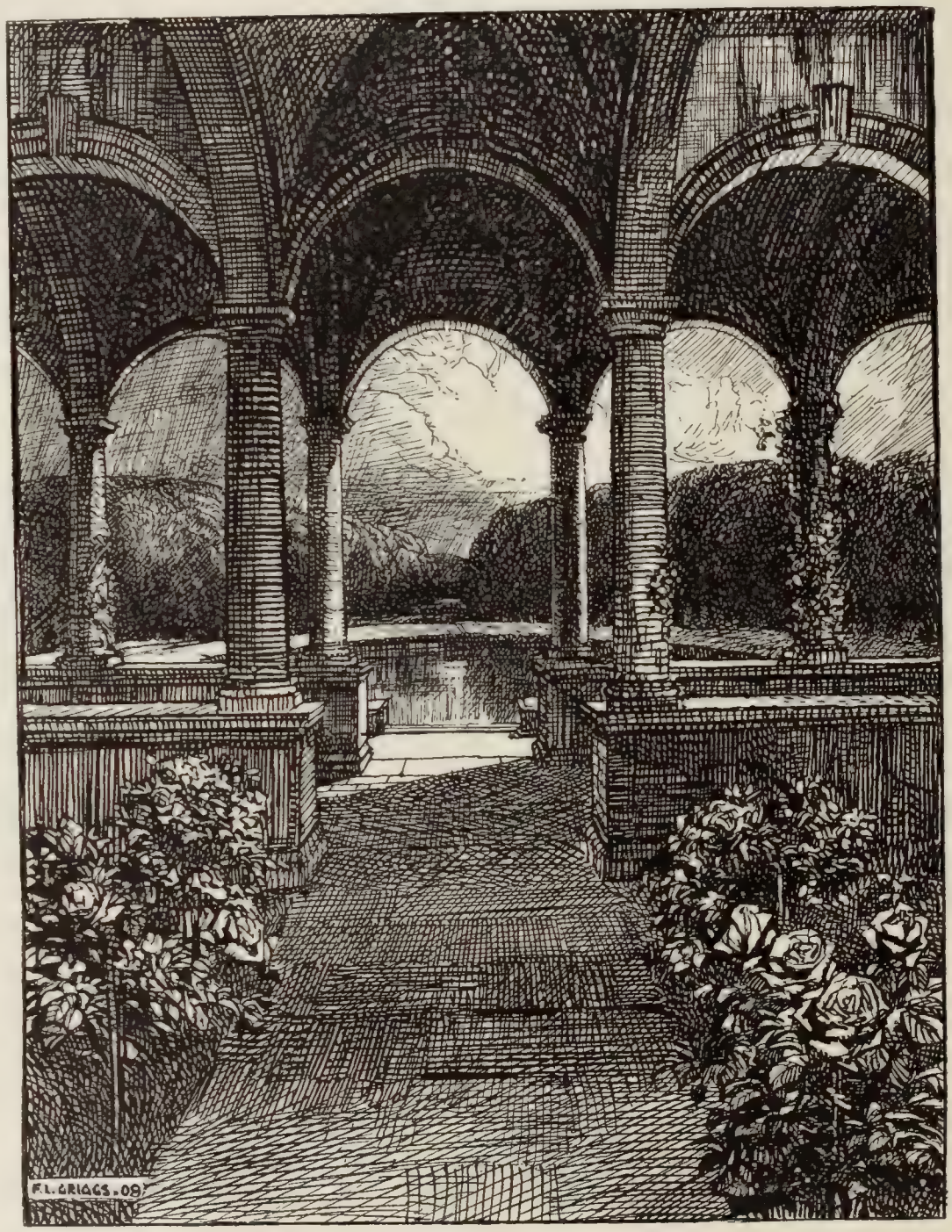
DALHAM HALL, SUFFOLK, WITH ITS FORMAL GARDEN; DESIGNED FOR THE LATE MR. CECIL RHODES, BY C. E. MALLOWS, F.R.I.B.A. FROM A PENCIL DRAWING BY THE ARCHITECT



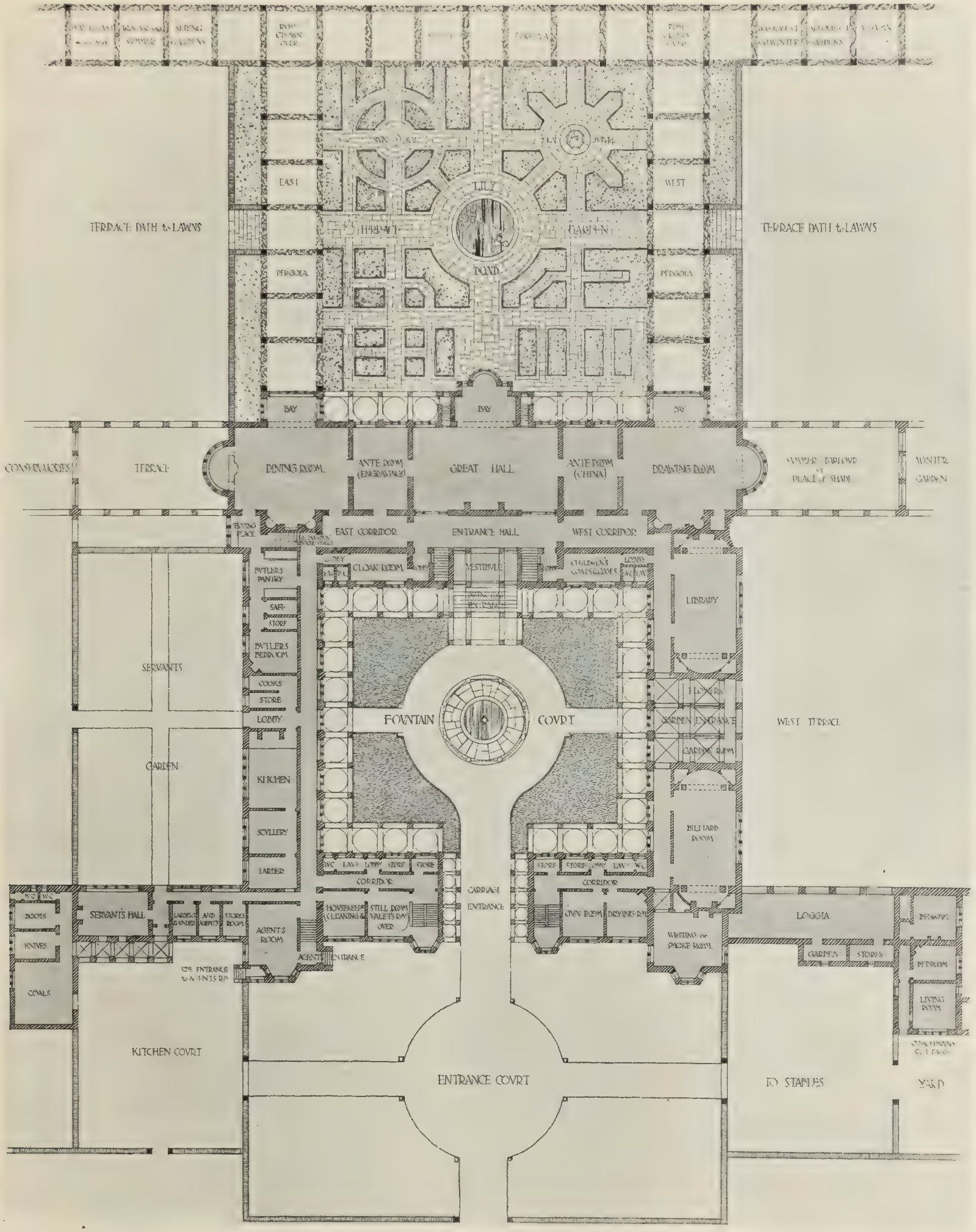
GROUND FLOOR PLAN OF DALHAM HALL, SUFFOLK, ILLUSTRATED ON THE PRECEDING PAGE

a lost art, and although here and there efforts were made to revive and place it in its old position, the natural course of events, the Napoleonic wars, the Romantic movements, the writings of Scott, were all too powerful and all tended to one end. The final glimmer of life in the art was extinguished by that ridiculous movement which came about in the first half of the nineteenth century, and under the name of the "Gothic revival" brought such woeful results in its train. The art of architecture which, in the sixteenth, seventeenth and eighteenth centuries gave us so reasonableness and order which are essential to all good architecture.

As time went on and the Renaissance grew stronger and purer under the master hands of Inigo Jones and Wren, these qualities stood out clearer and better defined both in the buildings and in the gardens. In the early part of the eighteenth century, soon after the death of Wren, when his refining influence was removed, garden work as well as building began to lose these distinguishing qualities and took upon it by degrees a hardness and superficiality which were the early marks of its ultimate decadence. When gardening once got into the grasp of the distinguished *dilettante* and became, with architecture, the fashionable cult of the day, it practically became



PERGOLA AT CROWBOROUGH, DESIGNED FOR MARY, DUCHESS OF SUTHERLAND, BY C. E. MALLOWS, F.R.I.B.A. FROM A PEN DRAWING BY F. L. B. GRIGGS



PLAN OF HOUSE AND GARDENS DESIGNED FOR MARY, DUCHESS OF SUTHERLAND AT CROWBOROUGH, SUSSEX, BY C. E. MALLOWS, F.R.I.B.A.

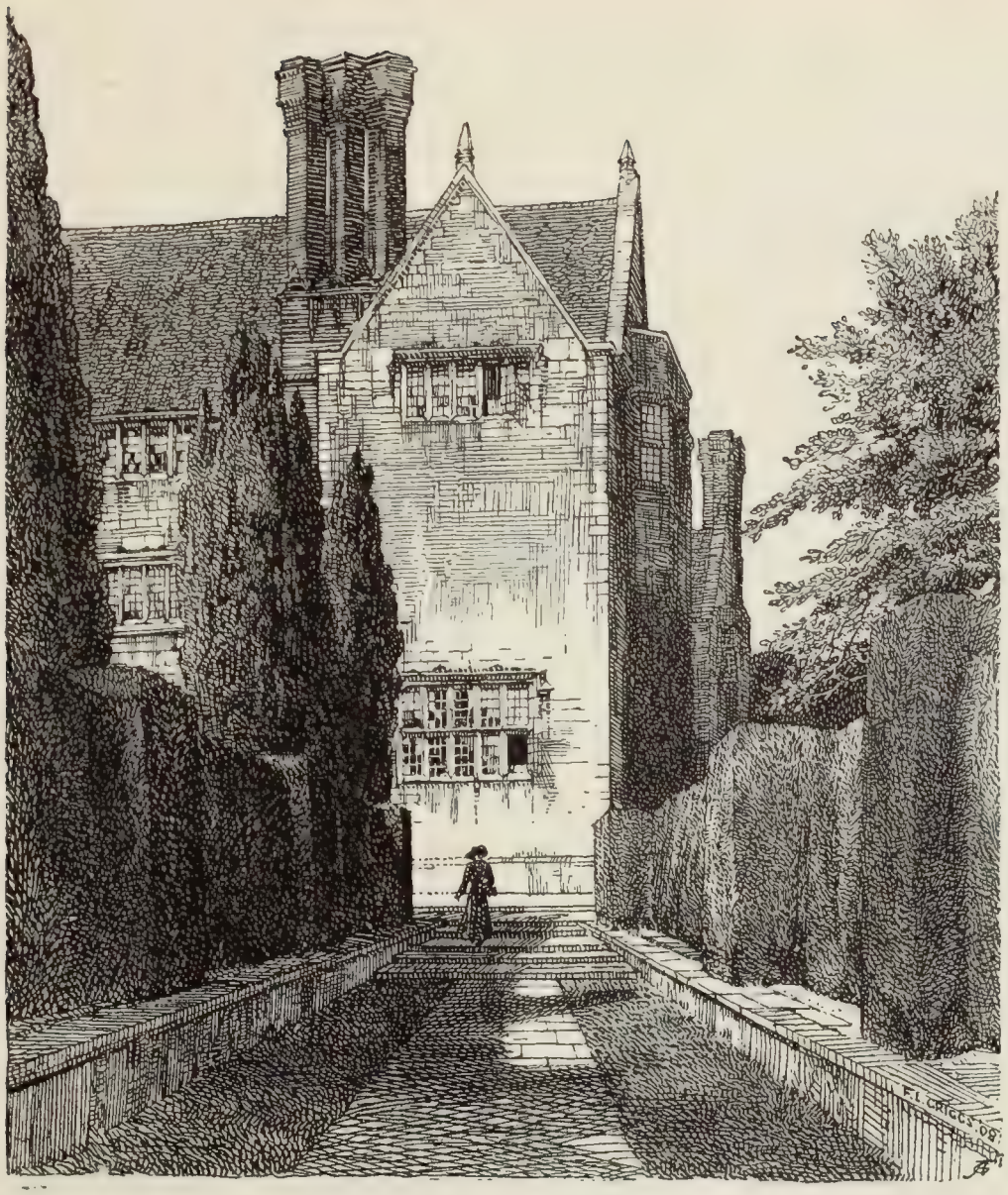
many beautiful works in buildings and in gardens, founded on a fine tradition in design—the finest tradition known in the world—was slowly stifled and killed and a something substituted for it which was certainly not living architecture and for the greater part not even good archæology in building, and in gardening was in truth as absurd in theory as it was false in art. Through all the history of this time, from the days of Repton till past the Gothic revival, one looks in vain for any complete garden design to compare with the least of the earlier productions or for one with any claims to be considered seriously as in any respect a work of art. The simple reason for this is that the basic theory upon which it all stood was opposed to all artistic and therefore right principles, whatever form of art expression they may take.

To-day, thanks to the doughty warriors in art of some twenty to thirty years ago, with Sedding in the front rank, we are slowly, but it is to be hoped surely, taking up once more the thread of the classic tradition, and with it, naturally, the old tradition in garden design. The work the modern architect has to do, now that the ground has been broken for him, is simple in comparison with that which faced Sedding and the few who believed in his teaching those years ago. The fight in those days was no easy one, for not only was the public itself unconverted, but the great majority of architects were as well; and as for the professed "landscape gardener," he was probably the greatest hindrance of all. To-day—in England and in America at least—the principles that Sedding fought for are being slowly established, and in both countries the "landscape" man has been reduced to such small proportions that he is scarcely visible.

During practically the whole of the nineteenth century, therefore, the designs of the house and garden, when the latter was considered at all, were considered independently; the relation of the one to the other (except in some isolated cases, the work of one or two brilliant pioneers) was not understood and not recognised. The garden was left to take care of itself, or was subject to the irresponsible caprice of the owner. Far brighter as is the outlook to-day in that respect compared with twenty years ago, it is yet dull enough, and there is any amount of work remaining to be done before the fog is finally dispelled, and the ground cleared for the replanting of the principles of



HOUSE AND GARDEN WALK, DESIGNED BY C. E MALLOWS, F.R.I.B.A.
FROM A PEN DRAWING BY F. L. B. GRIGGS



HOUSE AND FLAGGED GARDEN WALK, DESIGNED BY C. E. MALLOWS, F.R.I.B.A.
FROM A PEN DRAWING BY F. L. B. GRIGGS

reason and truth in design that thrived so well in bygone years, principles which it is to be fervently hoped will grow and thrive again in years to come and produce the same or better results. Such results however will never be reached until it is clearly recognised that the garden is as much within the province of the architect as the house itself.

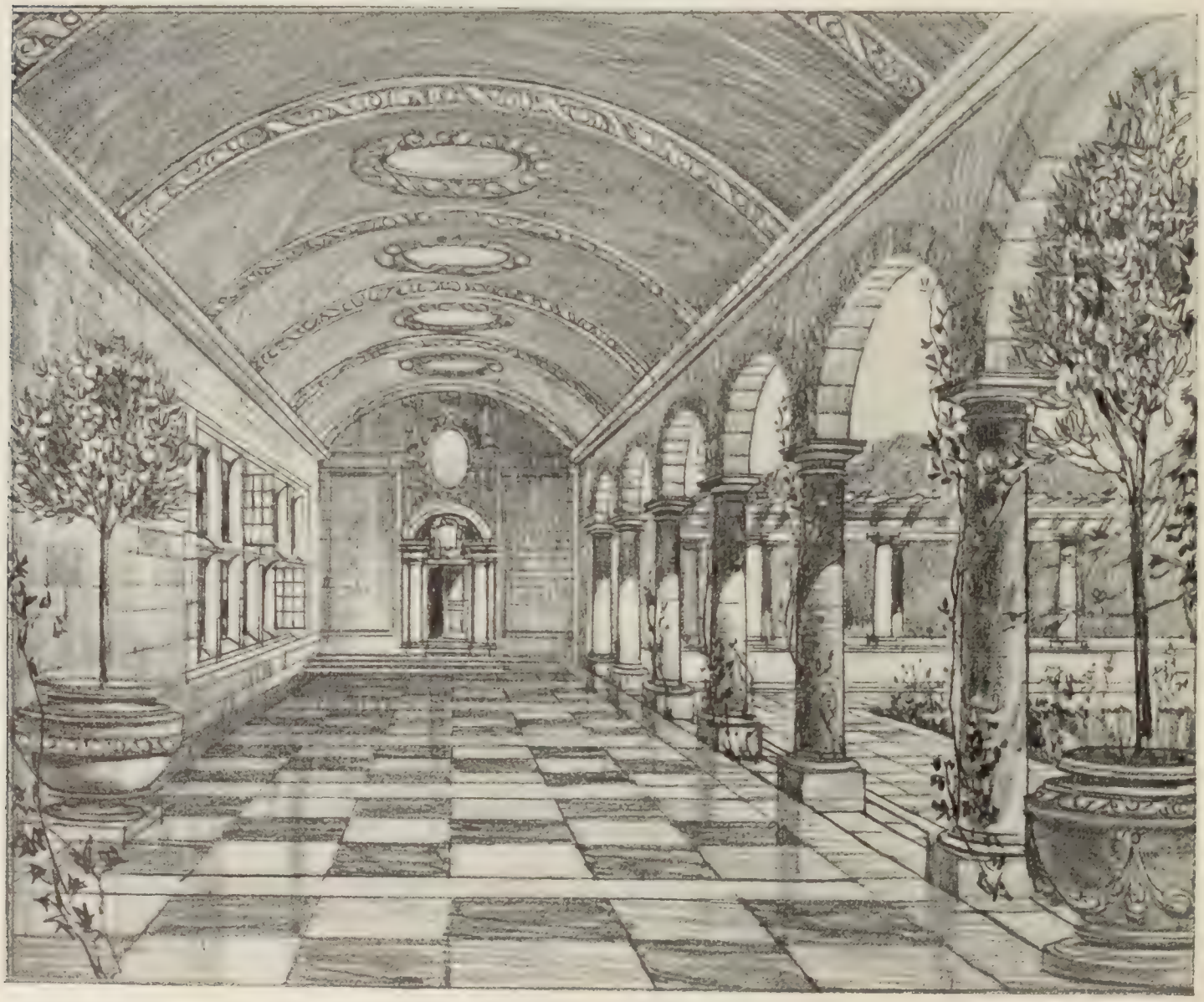
The illustrations accompanying these notes indicate an endeavour to revert to the English tradition referred to above. The drawing of Dalham Hall shows a detail of a portion of a complete scheme for remodelling both the Hall itself and the gardens. It was designed for the late Mr. Cecil Rhodes. Little or no indications remained to show what the original work was like—it was probably destroyed in the days of landscape gardening—and the new design of the gardens was based accordingly on the remodelled plan of the Hall. The old Hall itself was left in its original state untouched, and a new wing added on the east side. The central axis of the old part determined the central feature of the new formal garden, and a balanced effect was obtained on each side of it; the principal reason for this being that a very fine old avenue, a portion of the original design, remains with its centre on the same line at some distance from the south front, so that, standing in the semicircular porch, an effective vista is obtained across the gardens to the long perspective of the avenue. The Doric colonnade on the right (looking towards the Hall) is the eastern boundary of the south tennis-court. The east wall (to the left of the drawing) with the sheltered seat, separates the garden partly from the park and partly from the entrance courtyard.

The principal part of the design for a house and garden at Crowborough, for Mary, Duchess of Sutherland, is illustrated by the ground plan reproduced on page 183. This is planned for a beautiful site on the southern slope of a hill (overlooking the Ashdown Forest) which is about 700 feet above sea-level. The remaining portion of the scheme consists of two large lawns, rose and water gardens with tennis-courts and tea-houses adjoining, and connected by a colonnade with two bowling-greens. The entrance courtyard is on the centre line of a wide and long avenue approach of chestnut trees. This is, of course, the main approach drive to the house; there are two others, one on each side of the principal drive, but each much narrower than the central one. That on the right (approaching the house) leads to the stables, and that on the left leads to the kitchen wing and is for tradesmen. These three roads, which, placed together in this way, form an effective entrance, meet in a semicircle at the junction with the high road. Across the chord of the semi-

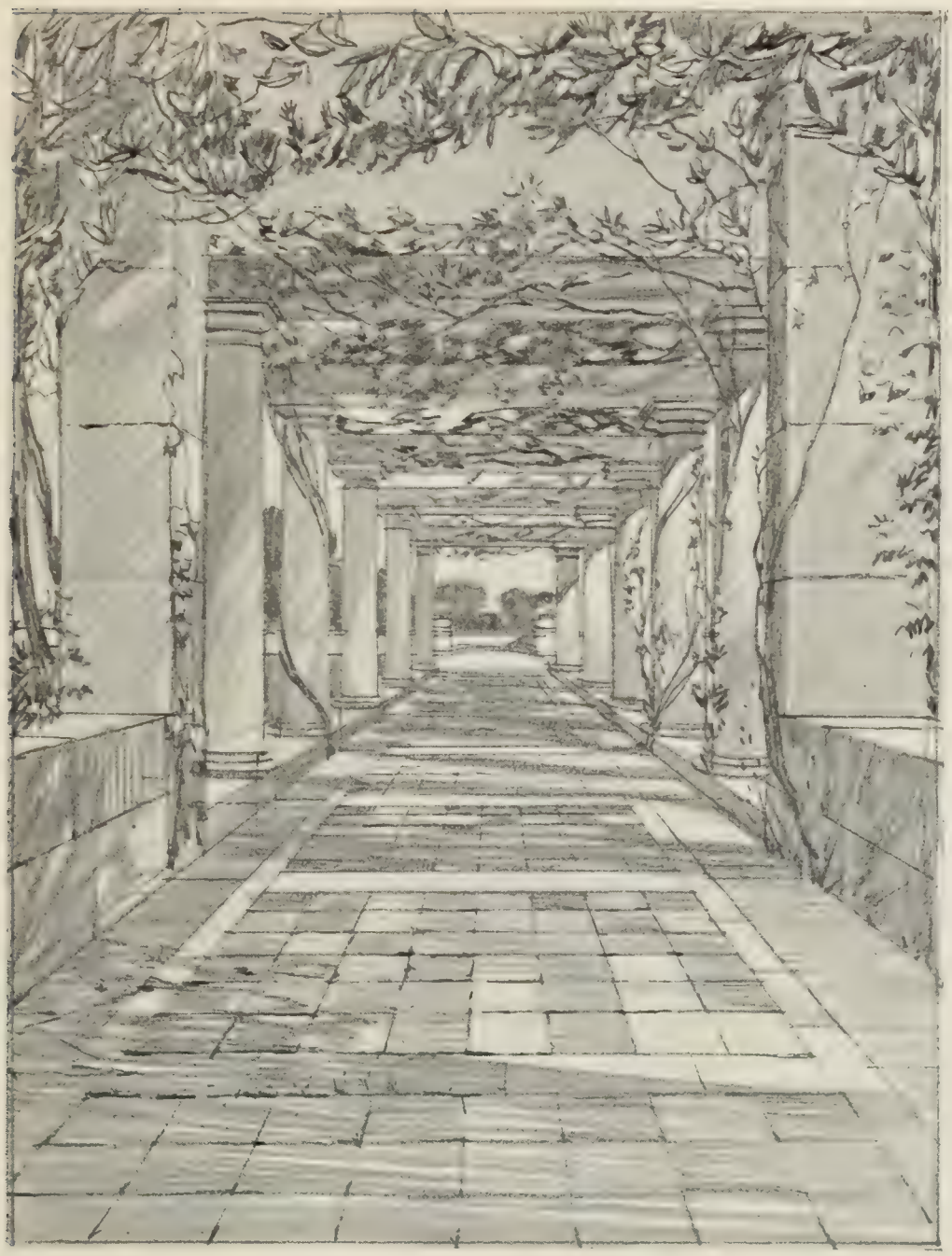
circle the entrance gates and two lodges are placed. As will be seen on referring to the plan, the house itself is planned around a cloister which forms a fountain or entrance court. On the south and west sides all the entertaining rooms are placed, and these have been planned in detail in relation to the large square rose garden, which has for its central feature a circular lily pond, the curb of which is flat with the paved walks.

This garden is completely enclosed, on the north side by the house, and on the south, east and west by pergolas. The southern pergola, arched and vaulted in stone, is illustrated by Mr. Griggs in his fine pen drawing on page 182. The water shown in the background of Mr. Griggs' drawing is a portion of one of the two large circular ponds placed on the centre lines of the east and west pergolas.

Mr. Griggs has made a very beautiful and sympathetic picture of the design for the garden-front of a house and its connecting walk to the tennis-lawn (p. 184). The design for this house and garden is based on the English traditional work of the 16th century, and is treated quite simply with stone mullioned windows, parapet gables, and stone walls and roofs. The two piers shown in the foreground of the drawing occur in the centre of the north side of the tennis-lawn, whilst the walk towards the garden entrance of the house separates two small enclosed formal gardens with yew hedges of quite simple design, of broad grass walks, and flower beds. Another view of the same house and garden by Mr. Griggs is illustrated on page 185, and shows the connecting link between the west side of the house and the orchard. The flagged walk with its stone seats on each side is finished at the west end (from which point of view the drawing was made) by two stone piers similar in character to those shown in the other view.



CLOISTERS ENCLOSING ROSE GARDEN AT JOYCE GROVE, NETTLEBED, OXON; DESIGNED FOR MRS. ROBERT FLEMING BY C. E. MALLOWS, F.R.I.B.A. FROM A PENCIL DRAWING BY THE ARCHITECT



PERGOLA AT TIRLEY COURT, CHESHIRE, DESIGNED FOR MR. LEESMITH BY C. E. MALLOWS, F.R.I.B.A. FROM A PENCIL DRAWING BY THE ARCHITECT

Another design for an enclosed garden with covered walks around it is illustrated by the pencil drawing opposite. Each of the north and south walks is covered by a barrel-vault with modelled plaster ribs and wreaths. These walks have been made of sufficient width to serve as summer, breakfast and tea rooms. The space enclosed by the cloisters is treated as a rose garden, having as its central feature a square lily pool, the edge of which is flush with the pavement. The level of the walks in the centre is four feet below the level of the garden walks, which are in turn three feet below the cloister levels. This is a portion of a scheme for alterations and additions to the gardens and house at Joyce Grove, Nettlebed, Oxon, for Mrs. Robert Fleming.

The pencil sketch of the pergola illustrates a part of the gardens at Tirley Court, Cheshire, now being built near Tarporley for Mr. Leesmith. The design for the house has already appeared in our pages, having been reproduced in the issue of November last. The gardens at Tirley at this part have been formed on the side of a hill, and the pergola itself forms the western boundary of the north tennis-court, the level of which is considerably below that of the pergola; it also serves a purpose as a connection between the terraces around the house on the south and east side and the kitchen-garden on the north. This latter has a large semicircular end, around which a wide walk has been planned, connected on its western side with the centre of the cloister court in the house plan, and on its eastern side with the pergola shown in the sketch. A hint of this semicircular termination to the kitchen-garden is given in the distance. In this way the kitchen-garden, which ought always to be one of the most beautiful parts in any garden scheme, is connected with the rest of the design and made a portion of the pleasure-gardens, instead of being relegated as a disconnected and unsightly fragment to some obscure portion of the grounds.

The small house shown on page 188 is, with its garden, planned for a sloping site with a southern aspect. There being an unusually fine view on this side of the site, all the principal rooms, as far as possible, are placed to the south and west. The two side wings make a slight angle with the main part of the house, which has a slightly curved south elevation. The low stone boundary walls take the same form in plan as the house. This has the effect of giving to the garden a somewhat unusual plan, the interest of which is increased by the varying levels.



HOUSE AND TERRACED GARDEN ON THE SOUTHERN SLOPE OF A HILL, DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

The whole of the centre portion is raised, and falls away again with an arrangement of wide steps to the wings on each side.

All these illustrations are necessarily fragmentary and incomplete, but in a future number other drawings will appear to further illustrate by sections and elevations the character of the work of the largest house, and plans showing the arrangement of the house with the garden in the smaller designs will, it is hoped, be published.

The Oldham Art Gallery Committee has recently purchased the following oil paintings for inclusion in the Corporation's permanent collection, viz. :— *Portsmouth Harbour*, by the late J. Buxton Knight; *Dawn*, by George Wetherbee; *A Corner of the Talmud School*, by W. Rothenstein, and *An East Lothian Village*, by James Paterson. Mr. H. L. Hargraves, a local gentleman, has also presented to the institution *The Ford*, by Algernon Talmage; *Moonrise, St. Ives Bay*, by Julius Olsson, and *Companions*, by the late James Charles.

The Brighton Corporation has purchased for its permanent collection *The Horse Fair*, by G. L. Lambert, recently exhibited at the Corporation Galleries in the collection brought together and arranged by Mr. Marchant, of the Goupil Gallery.

HUNGARIAN ART AT THE EARL'S COURT EXHIBITION.

THE collection of works by Hungarian artists, which has been brought together in the Art Section of the Hungarian Exhibition at Earl's Court, is of very real value as a summary of the better characteristics of a school which has a high degree of vitality, and in which are included many men of definite and eminently interesting individuality. This gathering shows plainly both the strength and the variety of the school, the wideness of the range of the country's art, and the technical capacity of the more notable workers; and though it is not put forward as an exhaustive display of Hungarian achievement, it can be accepted as undeniably instructive. Many famous artists are adequately represented, and the contributions of the lesser men are by no means wanting in importance—indeed, the general level of the show is excellently maintained, and it has an authority which cannot be questioned.

That there should be in Hungary a school so distinctive and with so much healthy vigour is in some ways surprising. When the history of the country is remembered, when the political vicissitudes through which the nation has passed are



"THE BORGHESE GARDEN IN ROME"
BY LÁSZLÓ HEGEDÜS

recalled, there is reason to wonder at the existence of any kind of serious artistic conviction among people to whom the opportunity of cultivating the gentler arts would seem to have been almost entirely denied. Yet from the fifteenth century onwards Hungary has produced artists of marked ability, and many of them have gained distinction all over Europe. But until quite recent times most of these artists made their successes in foreign lands. Because apparently opportunities of obtaining due recognition were denied to them at home, they emigrated to England, France, Germany, Italy, Russia, and other countries, where they met with the fullest consideration, and were welcomed as men of note.

As a consequence, however, of the emigration of so many of the ablest artists, the development of art in Hungary itself was appreciably delayed. It is only within the last fifty years or so that there has been the full æsthetic awakening, and that the actual foundation of what can fairly be called a national school has been brought about. Now the country can boast of a considerable array of accomplished workers in all the branches of art practice; it has taken already a place among the artistic nations which promises as time goes on to become markedly distinguished, and it is showing an honest desire to encourage native talent in a practical and intelligent manner.

For these reasons this exhibition of paintings, drawings, sculpture, etchings, lithographs, etc., by Hungarian artists is especially well timed. It offers to English people a chance of realising with what sincerity a comparatively new movement is being conducted in a country which has made a staunch fight for freedom, and it offers to them also an opportunity of recognising in a practical manner the value of the results which have come from this movement. Much of the work on view will bear comparison with that produced by the artists of other nations which have not only enjoyed far better chances of progress in the arts, but have as well the advantage of old-established æsthetic traditions that serve as safeguards against misdirection of effort.

Not the least of the merits of the collection is its freedom from anything like conventionality. It shows no concession to fashion, no formal adherence to prescribed rules, and no set conviction that there is only one legitimate manner of working;



"AT THE FORGE" BY DÖME SKUTECZKY



"A GROUP OF FOWLS"
BY GÉZA VASTAGH

each contributor has done what seemed to him to be right, and, with few exceptions, each one has by honest independence attained results which can be frankly admired. Of course it would be absurd to claim that the majority of the artists represented are worthy to be counted as masters, but certainly it can be said that the proportion of able craftsmen is wholly satisfactory, and that even among the less accomplished performers there are none who can be dismissed as entirely unworthy of attention. All are evidently trying to express what they actually believe rather than to subordinate a personal aim to the convention of a school, and all of them have in greater or less degree done something which is significant and even memorable.

Decidedly, it is possible to praise very highly the sea pieces of Oscar Mendlik, who is not only a shrewd observer of nature but also a confident executant and a sensitive colourist. His powers are admirably displayed in such subjects as *October Evening at Ragusa*, *Breaking Billows*, and *Evening-time in Ragusa*, which are perhaps the best of the group of canvases he is showing. But he proves that he has imagination as well as accuracy of vision by exhibiting an impressive tempera painting, *The Avenue to the Nether World*, a picture finely conceived and very expressively treated. Another clever artist is László Hegedüs, whose firmly designed composition, *The Borghese Garden in Rome*, can be much commended for its decorative largeness of effect, and whose study of low tones, *A Debrecen Swineherd*, is excellent in its masculine directness and restraint; and Döme Skuteczky, by his masterly management of tone relations in his picture, *At the Forge*, makes a comparatively unimportant subject singularly interesting. The portraits of Philip E. László are well enough known and appreciated in this country, where he has made a great reputation, so that the excellence of his paintings of *Count Albert Mensdorff* and *Princess Radziwill* is not likely to be overlooked; and Géza Vastagh, who also has been popular here for many years past, will not fail to please the admirers of his work by the wonderful vivacity and executive skill with which he has realised a farmyard scene, *A Group of Fowls*.

Then there must be noted the able study of contrasts of light, *After the Ball*, by Sigismund Vajda; the successful attempt to represent a mob of horses in rapid movement, *An Evening Drink*, by Hugo Loschinger; the well-suggested open-air effect, *The Cook's Stall*, by Lajos Ebner-Deak; and the slightly artificial but decidedly charming *Evening on the Balaton*, by Andrew Kacz Komaromi; and there is distinct merit in *A Tempestuous Mood*, by Oscar Glatz. Not the least interesting section of the show is the room devoted to works by members of the Szolnok Art Colony, a group of artists who have settled down together in a Hungarian village. This group has no common creed and professes no belief in special tenets; the members of it work each in his own way, and consequently their association has not produced any general mannerism shared by them all. Indeed, the works they show are unusually varied both in character and material.



PORTRAIT OF PRINCESS RADZIWILL BY PHILIP E. LÁSZLÓ



"THE AVENUE TO THE NETHER WORLD"
TEMPERA PAINTING BY OSCAR MENDLIK



"THE BALATON" BY DANIEL MIHALIK



"OCTOBER EVENING AT RAGUSA" BY OSCAR MENDLIK



"A SNOWY ROAD" (LINOLEUM ENGRAVING) BY BÉLA ERDÖSSY



"LE BÉGUINAGE" (WOOD ENGRAVING) BY ANDREW SZÉKELY



"ON THE BRIDGE" BY FRANCIS OLGYAY

There are oil paintings like Daniel Mihalik's *Trefoil Fields* and *The Balaton*; Francis Olgyay's beautifully decorative *On the Bridge*, and Lajos Szlanyi's finely understood snowy landscapes, *Morning Hoar Frost* and *Winter Afternoon*, in which, and in several others little less important, the evidence of a personal conviction is not to be disputed. And in the same room there are such things as Victor Olgyai's clever lithograph, *Winter on the Banks of the Garam*; Andrew Székely's frank and expressive water-colour, *Boulevard in Paris*, and the same artist's wood engravings, *A Dutch Street* and *Béguinage*, which are technical essays of a very attractive kind. Some other memorable works in various mediums are hung in another room occupied by the members of a second group, the Gödöllö Art Colony, and of these things perhaps the best are the pencil and pen-and-ink sketches by Arpad Juhasz, who is emphatically to be counted among the best of modern black-and-white draughtsmen; but the drawing, *Thy Kingdom Come*, by Alexander Nagy also deserves to be remembered. This list of works does not by any means exhaust the special features of the pictorial section of the exhibition, but it is sufficient to give people who are interested in the activity of the Hungarian artists an idea of the directions in which this activity is tending. Certainly no one can complain that the collection is too narrow in scope or that it illustrates a stereotyped set of beliefs; its dominant note is a very refreshing unconventionality.

At the last general meeting of the Society of Twenty-five Painters, Mr. A. D. Peppercorn was elected a member, and Mr. Terrick Williams and Mr. Sydney Lee were unanimously elected to fill the offices of Honorary Treasurer and Honorary Secretary respectively, Mr. W. Llewellyn and Mr. Alfred Withers having retired from these posts.



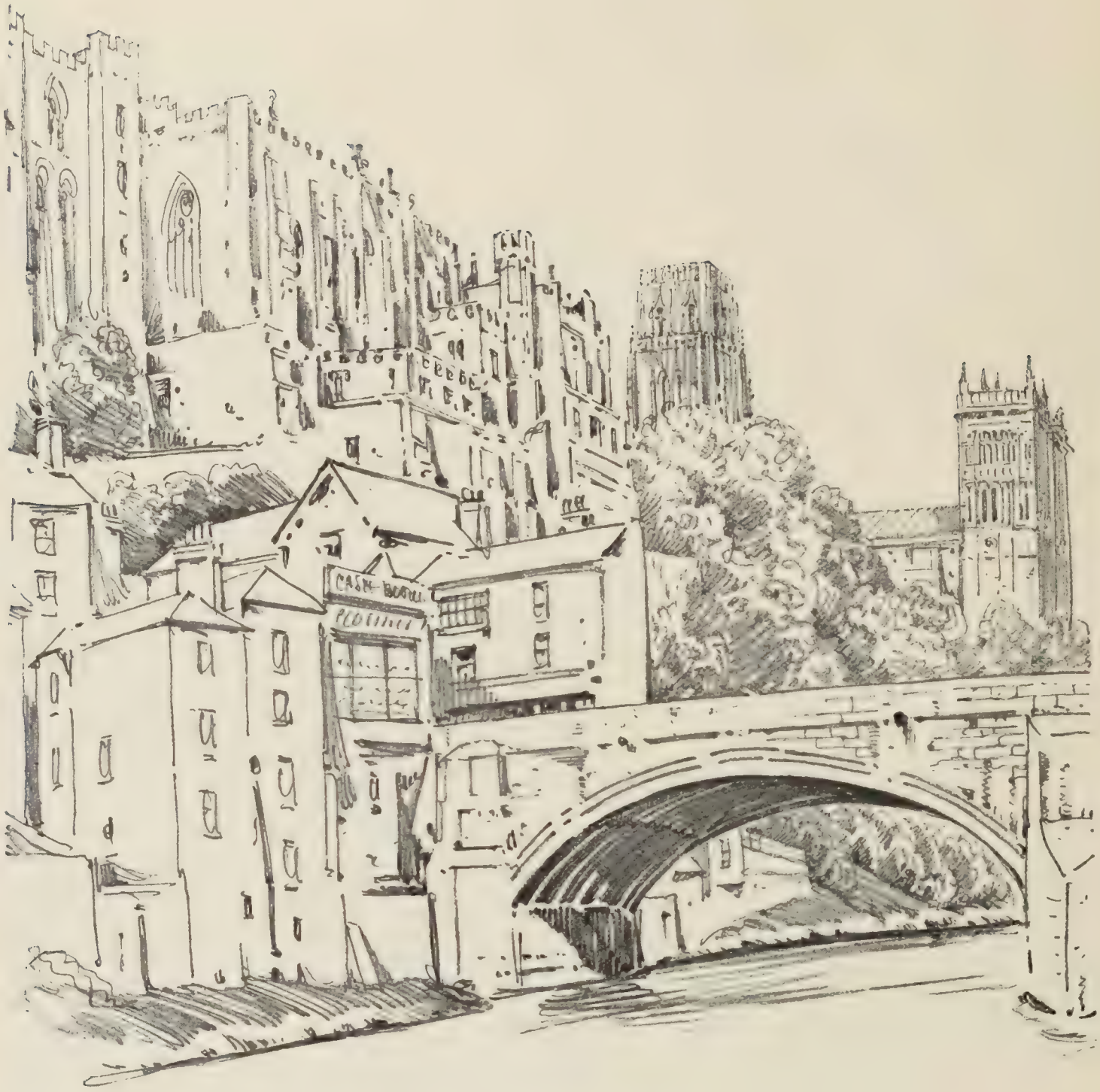
"AFTER THE BALL" BY SIGISMUND VAJDA

LEAVES FROM THE
SKETCH-BOOK OF

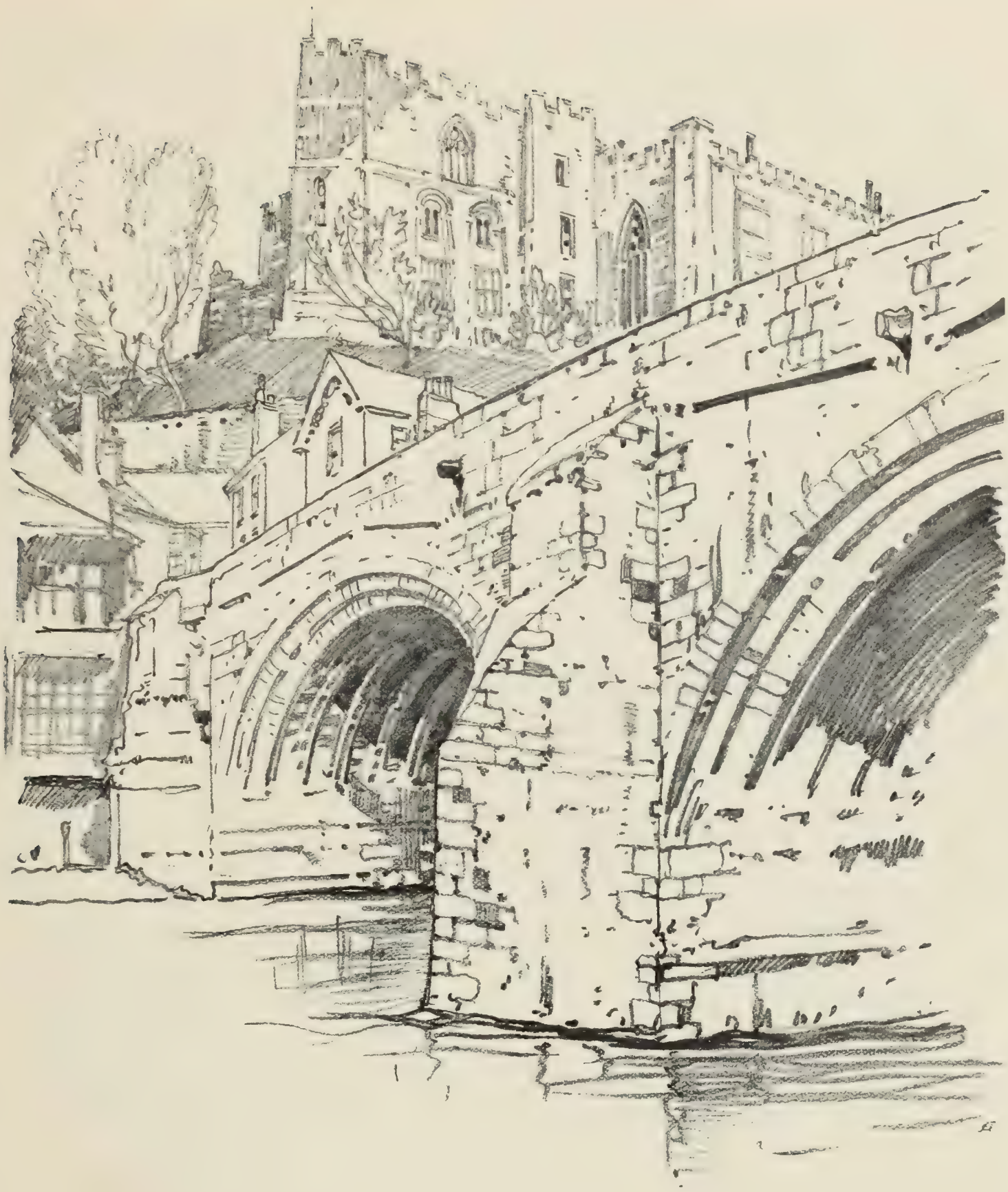
A. E. NEWCOMBE



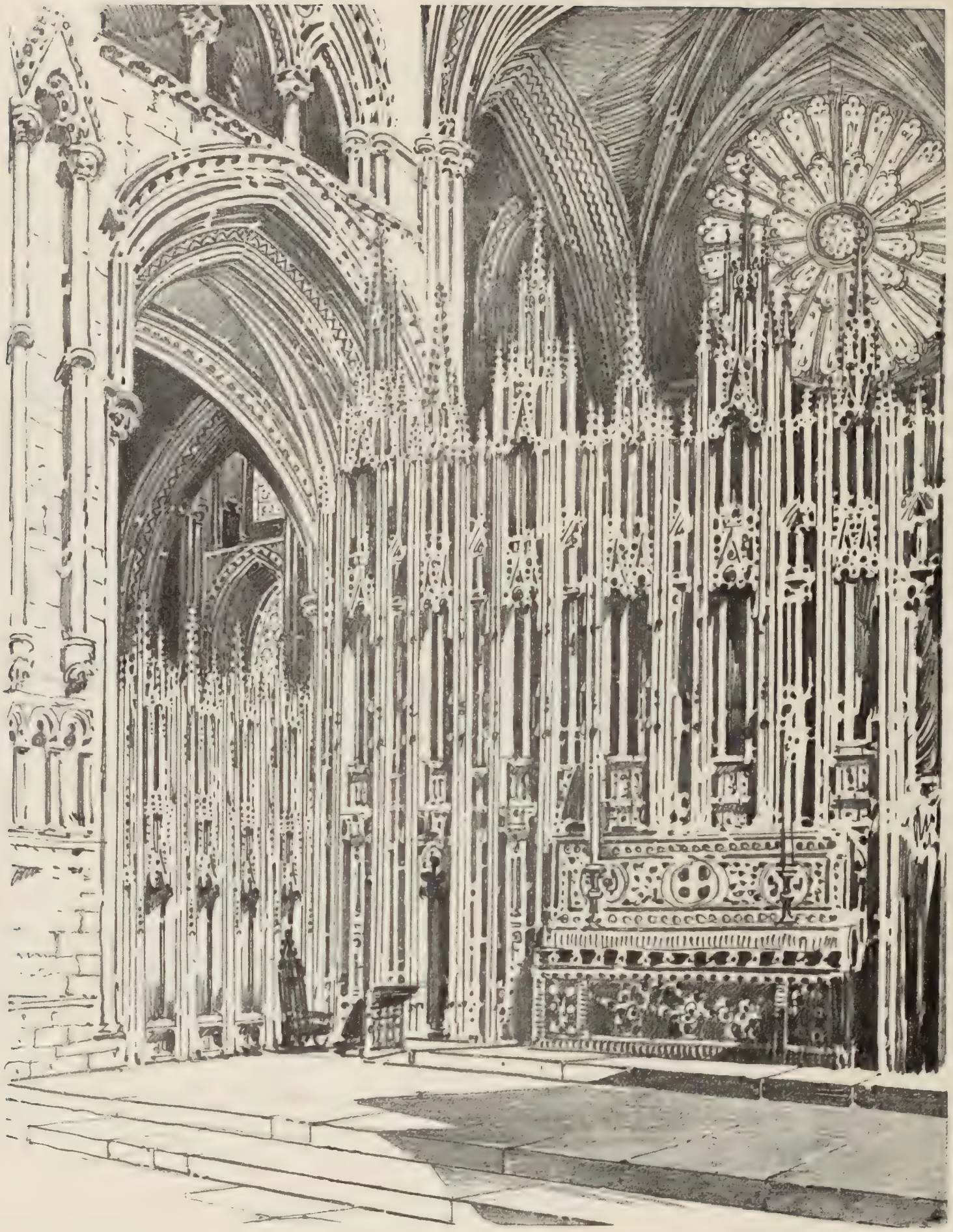
"Durham: Elvet Bridge and the Cathedral"
From a pencil drawing by A. E. Newcombe



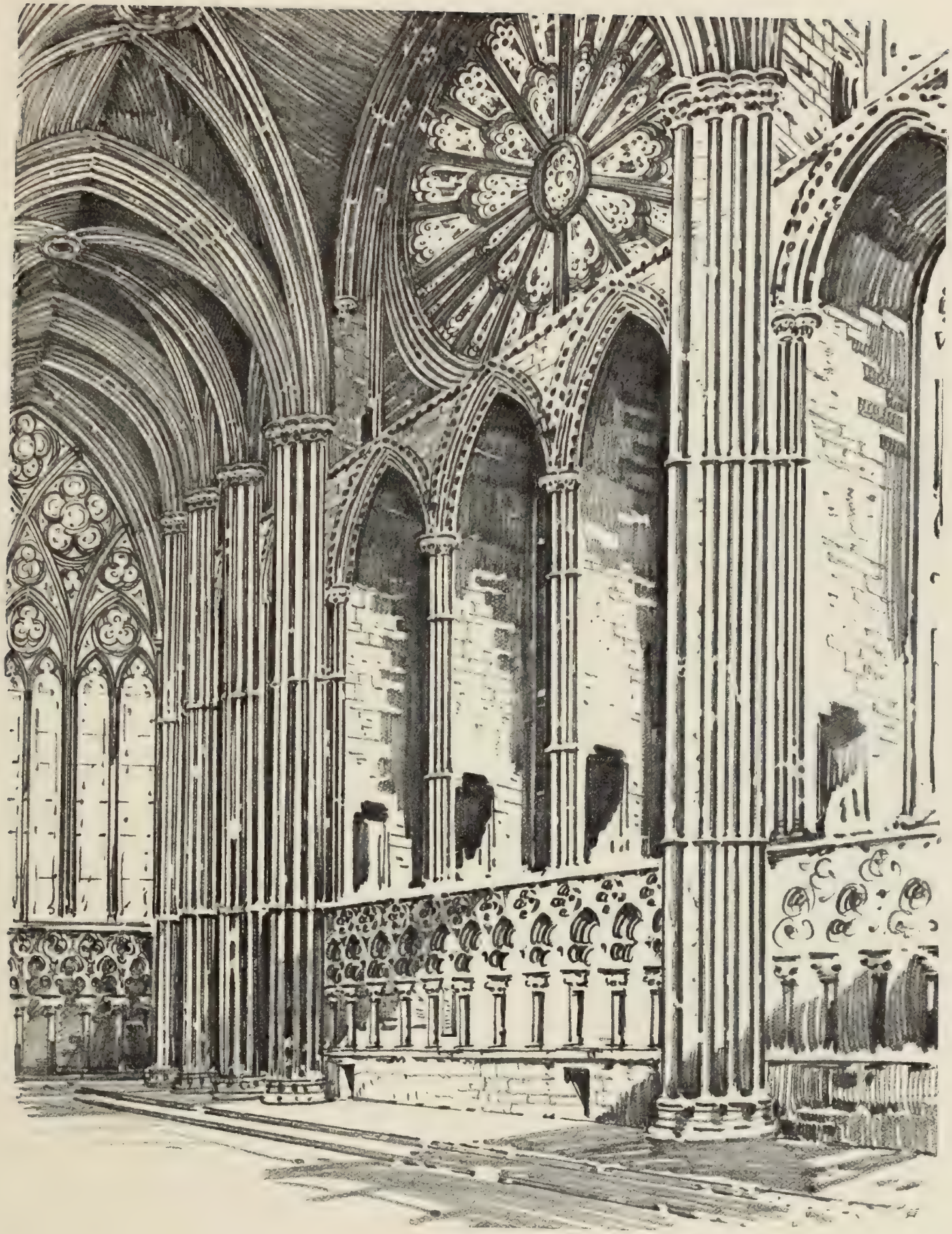
"Durham Castle and Cathedral with part of Framwalgate Bridge." From a pencil drawing by A. E. Newcombe



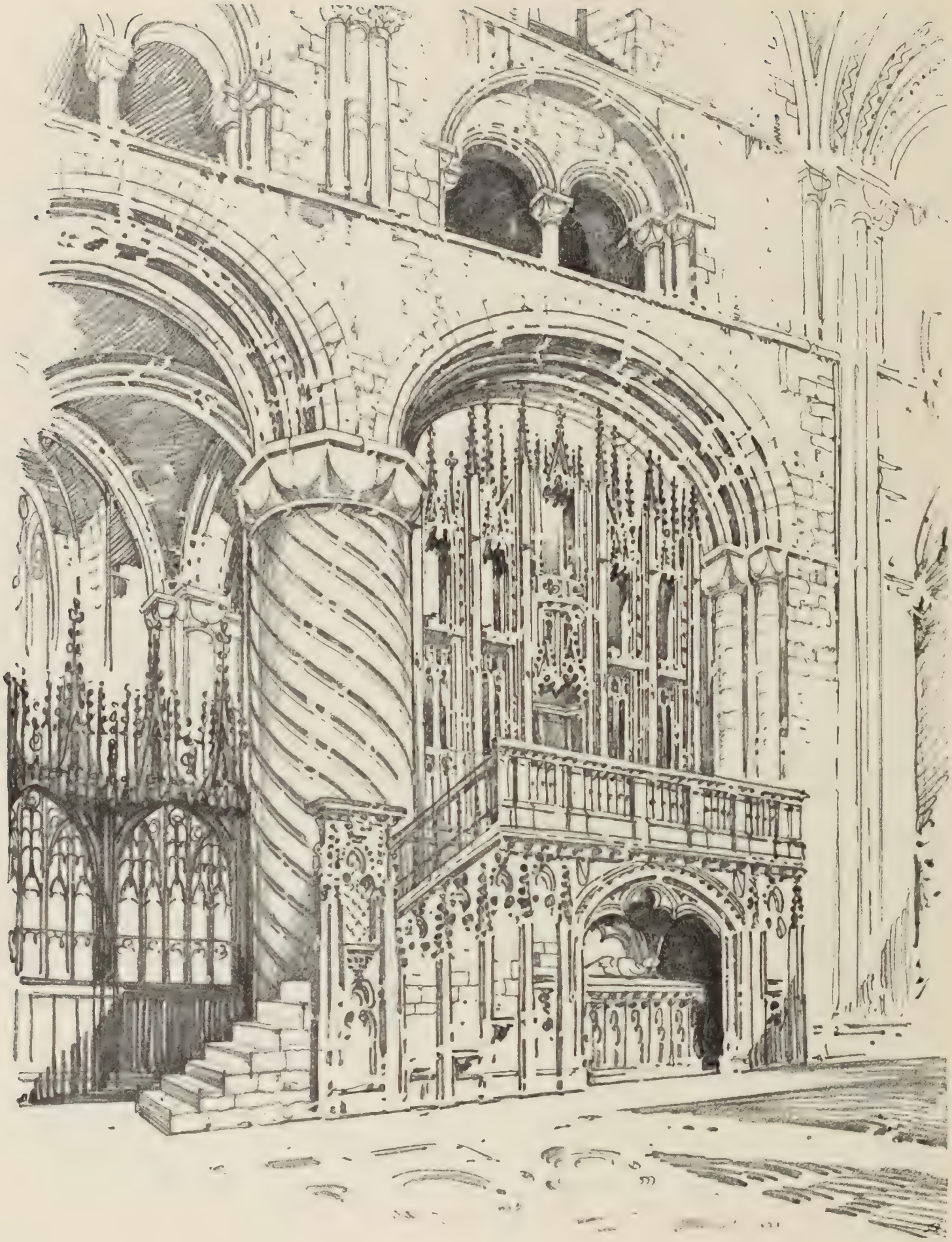
"Framwalgate Bridge, Durham"
From a pencil drawing by A. E. Newcombe



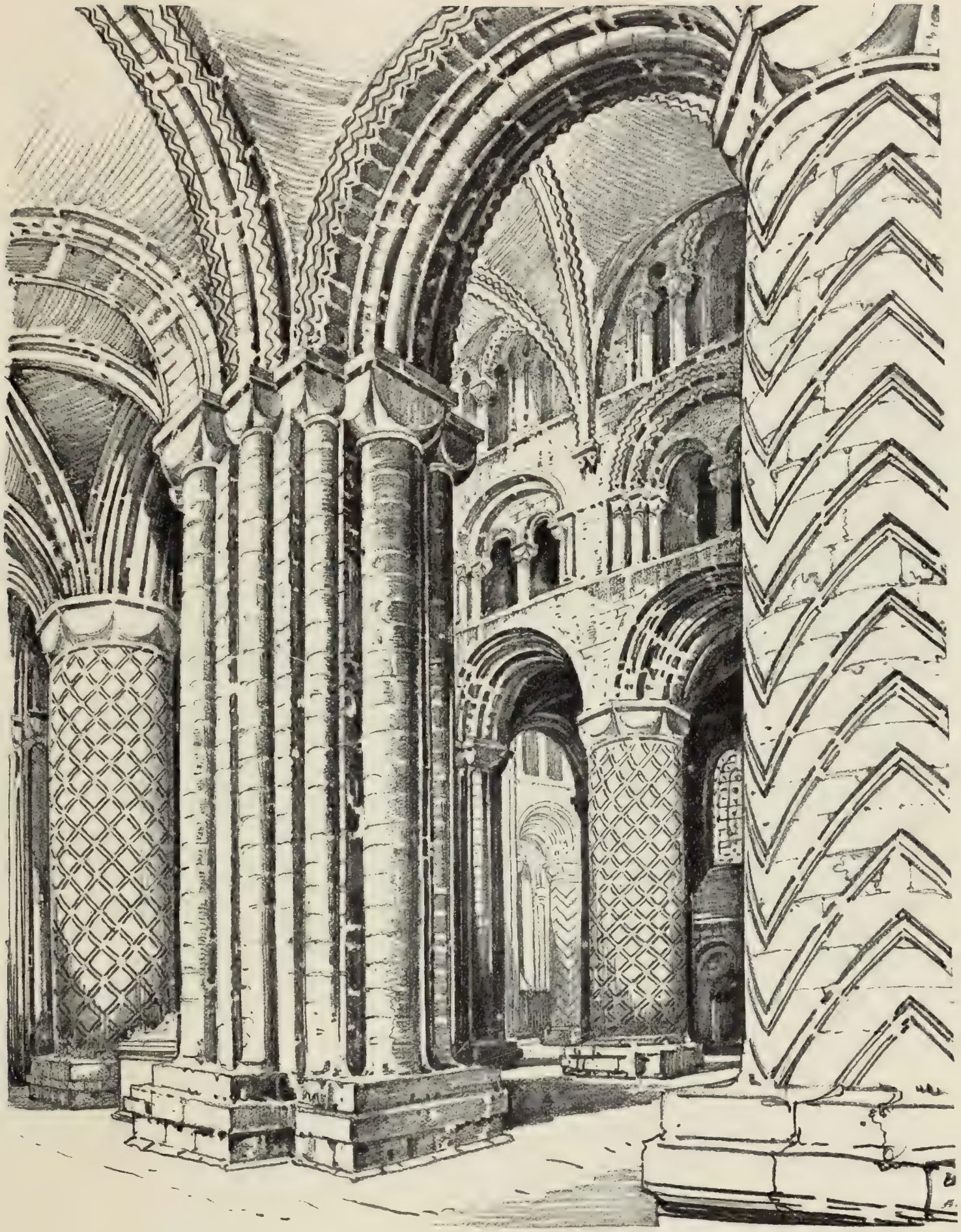
"Altar Screen, Durham Cathedral"
From a pencil drawing by A. E. Newcombe



"Nine Altars Chapel, Durham Cathedral"
From a pencil drawing by A. E. Newcombe



"The Bishop's Throne in Durham Cathedral"
From a pencil drawing by A. E. Newcombe



"A Corner in Durham Cathedral"
From a pencil drawing by A. E. Newcombe



"KÜNSTLER-THEATER," MUNICH EXHIBITION — PROF. MAX LITTMANN, ARCHITECT

THE MUNICH EXHIBITION ("AUSSTELLUNG MÜNCHEN"), 1908.

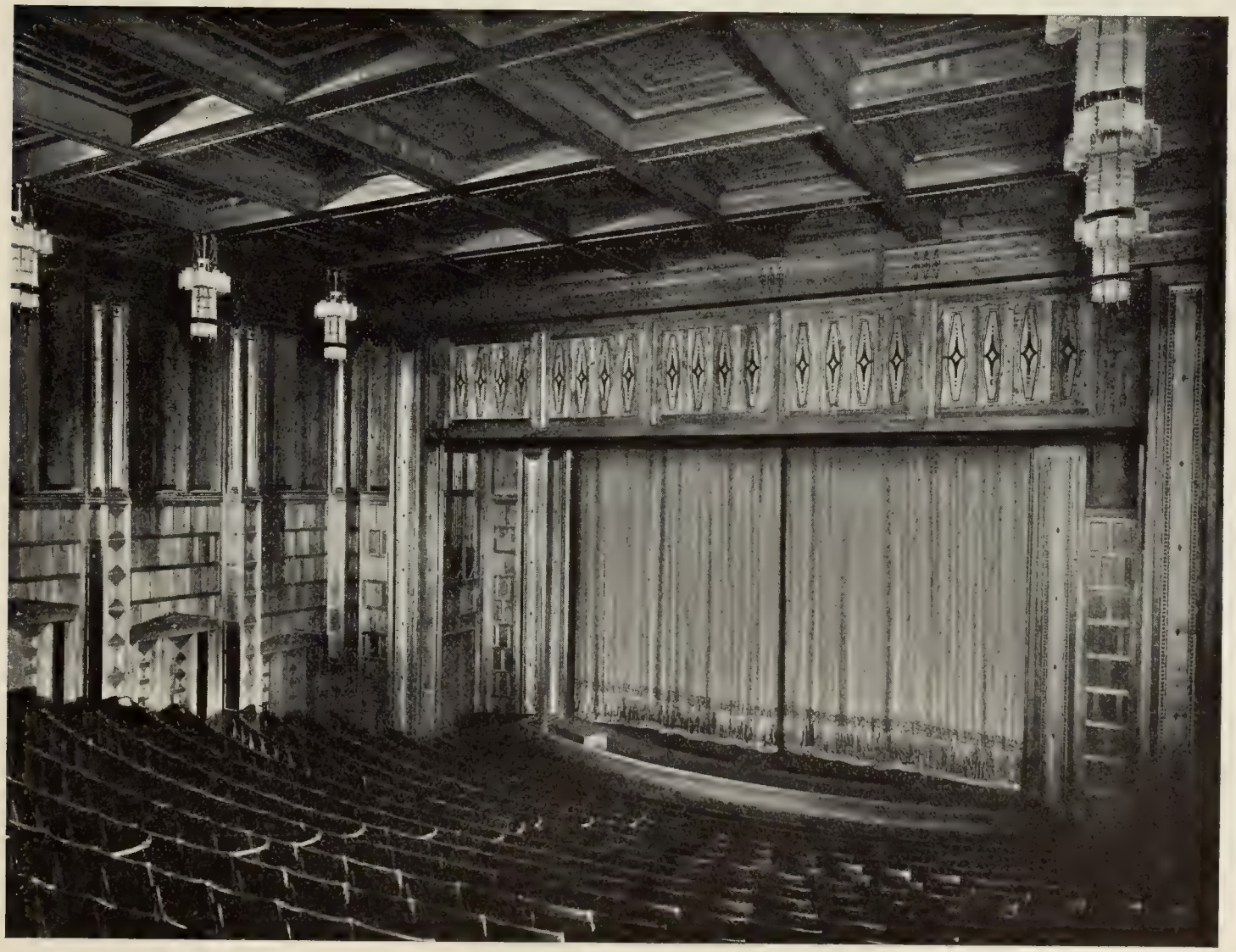
AMONG the numerous exhibitions held at Munich from time to time, almost without intermission, special interest may be claimed for that now being held under the title of "Ausstellung München, 1908." It is not an art exhibition in the limited sense of the word, like those annually organised by the Künstlergenossenschaft and the Secession in the Glaspalast and in the Exhibition Hall on the Königsplatz—exhibitions which, by the way, are this year as interesting as ever, and complete the picture of the artistic activity and progress of Munich. On the contrary, every sphere of practical life comes within its purview, so that from all the results of human activity here presented some conception may be framed of that advanced phase of civilisation which might be reached were art allowed to exert to the full the influence which belongs to it. The exhibition is proper to Munich; it has been organised by artists, manufacturers, and other business people of Munich for the purpose of demonstrating the commanding position which this city holds among those of Germany at large, and it follows, almost as a matter of course, that art, on which the world-wide fame of the city rests, should form its predominant feature. It is the first general exhibition which has been planned throughout on purely artistic lines, and it is not too much to say that a task such as this, bringing with it a thousand unsolved problems, could only have been essayed by a city like Munich, having at its command so many artistic forces. The organisers and their coadjutors can point with justifiable pride to the success which has attended their bold adventure. This success proves once more the leading place which Munich continues to take in the cultural life of Germany, however much its pre-eminence may be challenged by Berlin and Dresden, and it proves at the same time that all the talk about the decline of Munich as an art city is a myth.

While the Munich Exhibition of 1908 thus derives its *cachet* from the endeavour to encourage good taste, by clothing in artistic form even the most trivial and inconspicuous objects displayed therein, increased importance attaches to it by

reason of the setting given to it in the shape of the new Exhibition Park which the municipality has had laid out behind the Hall of Fame and the Bavaria monument. For twenty years Munich had had no big exhibition, and was in danger of being left behind by other German cities; hence it was a matter of absolute necessity that the lost ground should be made up without delay. It would be a waste of time to discuss the many reasons urged for and against large exhibitions; their recurrence, one after the other, is sufficient proof that the need for them exists. As a matter of fact their chief drawback is that the material results flowing from them bear no proper relation to the costs incurred in their promotion. In order to bring about an improvement in this respect, and to save the cost of erecting new buildings for successive exhibitions, the city of Munich has established this park with the permanent buildings which have been erected in it, so that they may be available, year after year, for exhibitions of the most diverse character.

This Exhibition Park is in itself an object of the greatest interest, and, regarded purely as an artistic achievement, is unique among the products of modern art in Germany. Architecture and sculpture, which have long gone hand in hand at Munich, have here combined to create a work which, along with an amplitude of interesting details, presents in its ensemble a uniform and harmonious effect such as an indigenous art alone could produce. It would seem as if the entire resources of creative art, which Munich commands in such plenty, had been brought to bear on this undertaking. Nowhere is there a sign of uncertainty or a meaningless note; on the other hand, there is everywhere evidence of a clear recognition of the manifold requirements which must be taken into account if future needs as well as those of the present are to be met. Thus every kind of pretentious display has been studiously avoided; the essential principle of substantiality and restraint has been operative throughout, and the whole bears the mark of a calm resolute purpose to which affectation of every kind is entirely alien.

The visitor will look in vain for streets or



AUDITORIUM OF "KÜNSTLER-THEATER," MUNICH EXHIBITION — PROF. MAX LITTMANN, ARCHITECT

avenues lined by pompous "palaces" constructed of pasteboard and plaster, outvying one another in flimsy, senseless ornamentation. On the contrary, the individual buildings have been grouped in such diversified ways as to leave open spaces and courts which have an extermely impressive effect; and here and there one comes across a secluded spot which has an almost idyllic charm. Scenes such as that presented by the large "Festplatz," surrounded on three sides by massive buildings, and on the fourth by the park with its verdant clumps of trees, or like the quiet retreat planned by Richard Riemerschmid between the buildings set apart for food-stuffs and the sumptuous Breakfast Hall (which also has its little garden, with seats and shady trees), are really unique in the annals of exhibitions.

The effect engendered by the frankly architectural character of this scheme of arrangement is heightened in a marked degree by the buildings themselves, designed by Wilhelm Bertsch, all of them notable for their good substantial qualities. Built of reinforced concrete, they are at once neat and plain in appearance, admirably suited for the use to which they are put, much thought having been bestowed on the disposition of the space within, and especially on the lighting arrangements, both natural and artificial, the result being that the objects exhibited may at all times be seen to best advantage. In giving emphasis as he has done to the qualities of simplicity and solidity, in solving the difficult problem of lighting, in the advantageous distribution of the spaces—in short, by completely adapting the buildings to their ends, Bertsch has here created a new standard for exhibition buildings.

At the main entrance to the grounds are grouped various structures designed by the Brothers Rank. They comprise offices for the administrative authorities, a lodge for the gate-keeper, and a booking-office; and some of them in their design remind one of the old local style of architecture. The four lofty pillars supporting the entrance gates are decorated with sculpture by Hubert Netzer and Eduard Beyrer—figures of children carrying fruit and flowers.



CHIEF RESTAURANT, MUNICH EXHIBITION — EMANUEL VON SEIDL, ARCHITECT
(Sculpture group "Fantasy" by Karl von Ebbinghaus in the foreground)



CHIEF RESTAURANT, MUNICH EXHIBITION: ONE OF THE SMALLER HALLS. EMANUEL VON SEIDL, ARCHITECT

A masterly achievement, and one which is certain to have a far-reaching effect, is the building which bears the title "Münchener Künstler-Theater." The designer of this "artist-theatre," Prof. Max Littmann, had already had more than one opportunity of showing the way to new ideas and methods in theatre construction, from both the practical and artistic points of view. It may be sufficient to mention here the Prince Regent Theatre in Munich, built on the amphitheatre system, and the new Court Theatre at Weimar; and now this new theatre in the Exhibition Park exists as the result of a self-sacrificing resolution to provide a place where the movement for the reform of the stage may find expression. The aim of this reform movement, it may be said, is to bring about a decided change from the naturalistic system of representing local "colour" on the stage, with its accompaniment of mechanical apparatus and decorative devices of various kinds, all utterly lacking in artistic effect, and calculated only to delude the spectator. Instead of that close imitation of houses and streets, of rocks and woods, constructed of plaster and canvas, which has formed the customary stage-setting, the scenery in this "Künstler-Theater," by being restricted to the most essential and characteristic elements, partakes more of the nature of suggestion than representation. All the details of the setting are of course derived from nature, but they are so simplified and refined in accordance with certain purely dramatic ideas that instead of a mere crude imitation of nature a poetic symbolism is introduced. In this way the scenery, which often enough is so obtrusive as to divert the attention of the spectators from the dramatic proceedings, is kept in the background, and interest can thus be concentrated on the play itself. This idea is by no means a new one. Even a century ago Goethe and Schinkel advocated a reform in the same sense, and others have done so since, but only now at Munich are their views finding practical realisation. At the inauguration of the theatre Goethe's "Faust" was given in Fritz Erler's fine setting, and the enthusiastic reception accorded to the new *mise-en-scène* of a drama which offers such an extensive variety of scene proved the



COVERED PROMENADE OF THE CHIEF RESTAURANT, MUNICH EXHIBITION

EMANUEL VON SEIDL, ARCHITECT
WALL PAINTINGS BY JULIUS DIEZ



MUNICH EXHIBITION : TEA HOUSE IN THE RECREATION GROUND — PETER DANZER, ARCHITECT



MUNICH EXHIBITION : PERGOLA BY WILHELM BERTSCH, ARCHITECT — MAJOLICA GROUPS BY JOSEF WACKERLE

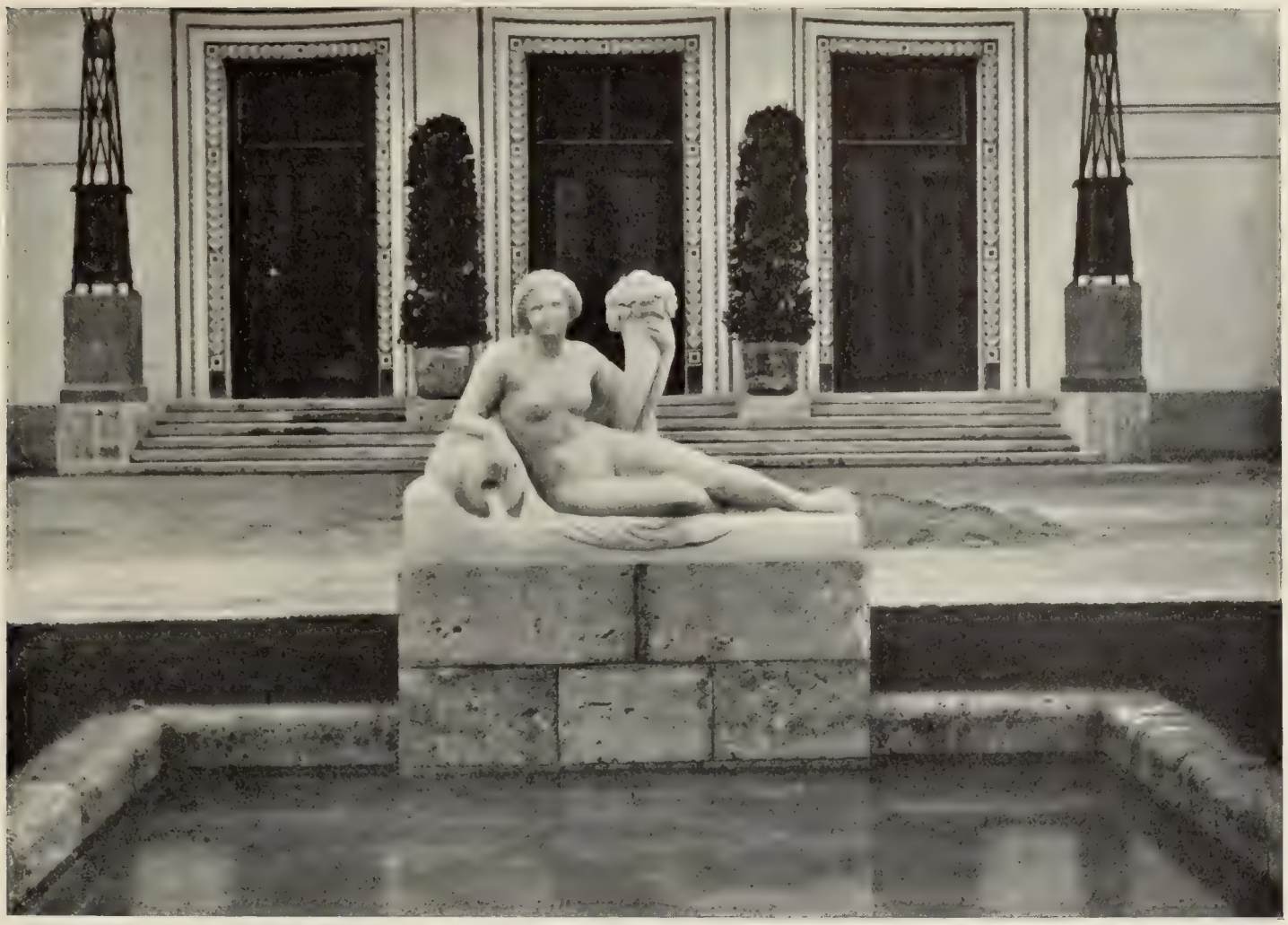
power of these ideas to carry conviction. The performances which followed "As You Like It," clothed by Julius Diez in a joyous, richly-coloured garb; the pastoral play, "The May Queen," which H. Buschbeck has arranged with a most tender poetic feeling; and the "Tanzlegendchen" to which Hans Beatus Wieland has given an extraordinarily picturesque effect by the decorations and costumes designed by him for it—all emphasised the merits of this reform in the most striking way.

As only a comparatively small sum of money was set aside for the construction of the building, it was incumbent on the architect to exercise the strictest economy, and by dispensing with an upper-stage he was able to cover both auditorium and stage with one roof. The wardrobes have been placed under the auditorium, which takes the form of a sloping amphitheatre divided into twenty-two rows of seats. A refreshment room was likewise dispensed with. In various ways, then, both space and money have been economised, and a very appreciable saving of the latter has been effected by the use of plaster for a large part of the interior wall surface. The auditorium has no plaster decoration; the ceiling is panelled with pine slightly toned, while the walls are lined with stained oak relieved by inlays of darker wood. The curtain is of blue silk with appliqué embroidery, by Margarete von Brauchitsch. The auditorium terminates in a row of boxes communicating with the *foyer*, the walls of which Julius Mössel has decorated with symbolical paintings. The orchestra, in front of and below the stage, has been so arranged that it can be easily covered over when no musical accompaniment is required. The stage itself is at once simple and practical. It is only 26 feet (8 metres) deep; a landscape forms the background, but there is no visible connection between it and the floor, which has been expressly made low, while in place of the *coulisses* there are tower-like sliding structures which make possible a great variation of scenery. It is well to add that the architect has carried this undertaking through without any material recompense, and out of pure enthusiasm for the cause of reform.

Another noteworthy structure to be seen in the new park is the Chief Restaurant built from the designs of Prof. Emanuel von Seidl, who has thus enriched his native city with an adornment combining usefulness and beauty in superlative degree.



COUNTRY HOSTELRY, MUNICH EXHIBITION — FRANZ ZELL, ARCHITECT



MUNICH EXHIBITION : FOUNTAIN IN FRONT OF THEATRE — HEINRICH DÜLL & GEORG PEZOLD, SCULPTORS

The central portion with its graceful lineaments makes a very favourable impression. This encloses a large "Festsaal," while to right and left are smaller saloons communicating with half-open promenade halls, which again are surrounded by terraces and terminate in two tall pavilions. In the design no recourse has been made to traditional forms, nor on the other hand has there been any fantastic trifling ; it is the spontaneous product of Seidl's wholly individual talent. Externally the building has all the charm of a modern private mansion or of such a house as a man of refined taste might build for himself, and with its pleasant coloration, its dark-grey ornamentation on walls of white, and bluish-grey tiles on the cupola-like roof, it fits in admirably with its natural environment. The interior is equipped throughout with exemplary taste, the most costly materials having been used for it, giving to the place an aspect of festal brilliance and cultivated ease. The walls of the covered promenade, which connect with the central building and open on to the garden terrace, are decorated with some sparkling pictures of crinoline days by Prof. Julius Diez.

Opposite the chief restaurant is a large fountain, which also is due to Emanuel von Seidl. Six imposing stone figures, each more than life-size, form part of the scheme, four of them being of an allegorical character representing Beauty, Wealth, Power, and Fantasy, by Bernhard Bleecker, Hermann Kahn, Fritz Behn, and Karl Ebbinghaus, while the other two are half-reclining figures of mythical subjects, excellently handled by Erwin Kurz.

Another scheme in which plastic art predominates is the "Figurenhain," or statuary grove, designed by Carl Jäger. It is a semicircular space enclosed by a wall with seats. The central feature of this grove is Georg Römer's fine group of horses in patina-covered bronze, mounted on a massive stone pedestal standing in a basin or tank whose periphery is overgrown with ivy, and at the entrance to the grove are two charming groups of children, by Knut Ackerberg. Here, too, Theodor Georgii's stone figures, symbolising maternal love in the animal world, have found a place—works characterised by shrewd observation and perception of the essential qualities of an object. Georgii is also represented by a capital series of bronzes placed around the edge of the park and on the grass lawns. In front of the theatre Heinrich Düll and Georg Pezold have contributed the supple figure of a fountain nymph



ENAMELLED VASES BY BONNARD

reclining at the head of a basin or tank, a work of striking decorative effect (see illustration on p. 211). Mention should be made, too, of some attractive allegorical figures representing the four seasons, by Karl Ebbinghaus, which are placed along the roadway in the park; and also of the Fortuna and Diana, by Franz Dressler, at the entrance to the Recreation Park.

A brief reference to this "Vergnügungs-park" must be made before concluding our notice. Devoted wholly to recreation and amusements of various kinds, it is divided from the exhibition section proper by a wall of trees. Its attractions comprise a marionette theatre, a comic art exhibition, shooting galleries, a dancing enclosure, an aerial railway, lawn-tennis courts, a rack-and-pinion railway, and many other species of entertainment calculated to delight the general public. Here, too, is the pleasant Ceylon Tea House, designed by Peter Danzer, of which an illustration accompanies these notes — and the country inn of Franz Zell, which in its beauty and appropriateness strikes an unusually genial note. Other buildings in the Recreation Park to which attention may be directed are the Café, designed by Ludwig Hohlwein, a large "Beer-Palace," built for the United Munich Breweries by three architects, Franz Zell, Otto Dietrich and Orlando Kurz — the largest building in this portion of the exhibition —and lastly the model workman's house, built and equipped by the well-known architect Richard Riemerschmid for the garden city of Hellerau, near Dresden.

Concerning the exhibition itself, we shall have something to say on another occasion. L. DEUBNER.

ENAMELS AND POTTERY AT THE PARIS SALONS.

As in former years, applied art was this year plentifully represented at the two Salons, the furniture, the ceramic work, the jewellery, the glass, the stained windows, and the embroideries forming so imposing an *ensemble* as to render indispensable some notice here. It would not appear, however, that decorative art is showing any distinct progress; indeed, with a few very interesting exceptions, our French decorators seem to be suffering from a species of *malaise*, a general sense of indecision being apparent even to the casual beholder. Yet it is only a few years since there were Salons full of



ENAMELLED VASES BY BONNARD



POTTERY BY DECŒUR

nterest from this point of view, and it is hard to understand how it is that this movement has not become more general. On the one hand, the artists throw the blame on the public and on the *amateur*, whom they accuse of having failed to give them sufficient encouragement; while the *amateur*, on the other hand, has a grievance against the artists for not having shown works calculated to satisfy his desires.

One was particularly conscious of this state of things in the department of furniture, of which there were not half a score of good examples to be seen in the two Salons together. Can it be wondered at, then, that the connoisseur should plunge recklessly into the old styles in face of this lack of freshness and originality? I must make an exception in the case of an excellent piece of *marqueté* work exhibited by M. Jallot, at the Nationale, which, while preserving extreme simplicity of form, at the same time reveals strong decorative gifts most felicitously treated.

It is, perhaps, in the domain of ceramics that our decorators achieve most success. Truth to tell, there were no big surprises here; for since the days of the famous Carriès, of Delaherche, of Chaplet, so much progress has been made in ceramic art that one has ceased to expect any great revelations on the part of our decorative artists. At any rate they are proceeding along their way with success, often showing a distinct advance. Thus Dammouse, at the Nationale, who has made a speciality of his subtly coloured glass, which grows more varied year by year; very successful, too, is his fine stoneware, boldly tinted and of most solid construction.

M. Taxile Doat, formerly one of the principal workers in the national manufactory at Sèvres, is now proceeding more freely on his own account, and it may be said that his *vitrine* was among the most interesting in the Salon, with its hard porcelain, ornamented with affixed *pâtes*, thrown up by coloured glaze, dull, frosted, irisated, or crystallised—and then there are his beautiful white enamels, so milky, so pure, that they conjure up visions of the loveliest productions of the Far East.

M. Henry de Vallombreuse excels in his fired, enamelled *grès*. The broad flowings of white enamel, which stand out with snow-like splendour against the sombre glaze of his stoneware, were particularly noticeable this year, and by looking at the pieces now reproduced, the reader is able to get a very fair idea of their colour. M. Moreau-Nélaton showed himself ingenious and delicate as ever; his experiments in stoneware are always full of surprise and of charm. M. Lenoble, too, had some *morceaux* of admirable aspect.

Nor was the Salon des Artistes Français without



POTTERY BY DECŒUR



ENAMELLED AND GLAZED POTTERY BY HENRY DE VALLOMBREUSE

its fine examples of this branch of decorative art. Thus M. Decorchemont devoted himself here to *pâte de verre*, like M. Dammouse at the other Salon. His little vases and cups are executed in a very transparent and tenuous paste, most agreeably decorated. In the same show-case one noted also a pleasing experiment in the way of *pâte de verre* jewellery—a very successful waist-buckle.

The exhibits of M. Decœur were greatly varied, as may be seen by the excellent examples now reproduced. His large vase, with green *coulées* and warmest red tones, represents a lot of effort and research; it is, indeed, one of the most notable things in ceramics displayed this year. M. Decœur is indeed a versatile artist. His little white vase with black spots, produces a most curious effect. His large black and red vase, or *potiche*, recalls in its extreme sobriety of form the finest results of Japanese ceramics. This artist appeals chiefly by means of his fine broad colouring.

Mr. William Lee had two big cases containing a large collection of stoneware, whose fine style may be realised from the reproductions accompanying these notes. Here is an artist who, in my opinion, is carrying on as clearly as possible the Carriès tradition. Like Carriès he is extremely happy in the form of his bottles, his gourds tightened in the centre, his narrow-necked flagons, his big firm-based pots. The artist's colours generally run on a scale of delicate greys, lightened up always by bold *flambées*.

Nor must the dull, fired *grès* of M. Jean Pointu be overlooked.

The enamels of M. Thesmar maintain their old level of perfection, while equally high craftsmanship could be seen in those by Mme. Henry Cazalis and by M. Bonnard at the display of the Artistes Français.

Examining closely the exhibits of our decorative artists, we cannot fail to be struck by one almost general error made by exhibitors, who, in the "settings" they adopt, confine themselves to an out-and-out, literal, textual transcription of nature, abiding by the strictly naturalist formula. Is it necessary to insist on the error of all this? A plant,



POTTERY BY A. DAMMOUSE





POTTERY BY WILLIAM LEE

a flower is, and can only be, the starting-point of an ornament. The artist has to transform, to give style thereto. One would think it superfluous to keep repeating this truism, were it not that one sees so many artists deceiving themselves grossly on this point. For the most part, they are content to take some vegetable subject, no matter what; the pine cone, for example, which flourishes abundantly this year, and use it either for the inlaying of a piece of furniture, the carving of a silver platter, or for the ornamentation of a porcelain vase. Hence the large number of uninteresting things in the Salon; hence the cause of the decorative art movement in France remaining stationary.

I must not conclude this brief summary without making reference to the exhibits at the Nationale of Madame Rey-Rochat de Théollier, worthy pupil of Grasset, whose decorative friezes are excellently *stylisées*, and to the case of jewellery by the lamented Bojidar Karageorgevitch. HENRI FRANTZ.

The second of the two hand-mirrors illustrated on page 60 of our June number should, like the other, have been ascribed to Miss Florence Steele, and not to Mrs. Dick.

THE HESSIAN NATIONAL EXHIBITION AT DARMSTADT.

DARMSTADT has, for the third time, opened the grounds and garden terraces of the Mathildenhöhe to the public for a modern display of fine and applied art, for such is what the Hessische Landesausstellung für Freie und Angewandte Kunst proclaims itself to be. The tendency to bring art into touch with life, to blend both into a new harmony, may be said to be prevalent throughout modern Germany. But, practically speaking, the little Hessian "Residenz," formerly so quiet and so quaint, was the first place where this modern tendency found a footing under conditions at once novel and traditional. They were novel, inasmuch as means have been provided and land granted upon which a colony of independent artists might be free to erect their homes and their studios or "Lehr-ateliers"; and traditional in the nobler sense of the word, inasmuch as the money subsidised came from a royal spring, and the men belonging to the "Künstlerkolonie," though, artistically speaking, their own law-givers and working according to their personal convictions, are, as a body, under the patronage of the Grand Duke of Hesse.

It may be said without hesitation that among our German aristocracy bred to the sword of national defence, you do not frequently meet with a man of true artistic temperament and the tastes of a connoisseur. The exceptions to this rule are rarer nowadays than in bygone centuries. It would seem as though the present generation had found too little time to dwell upon ideas that afford leisure and culture in domestic and public life. It is, therefore, with a sense of profound satisfaction that one may witness in Darmstadt something like a renaissance. The city is fortunate in having a royal patron of the arts who counts as the chief of his privileges that of en-



HESSIAN NATIONAL EXHIBITION, DARMSTADT: THE APPLIED ART BUILDING: PROF. ALBIN MÜLLER, ARCHITECT
(Photo: Paul Winter)

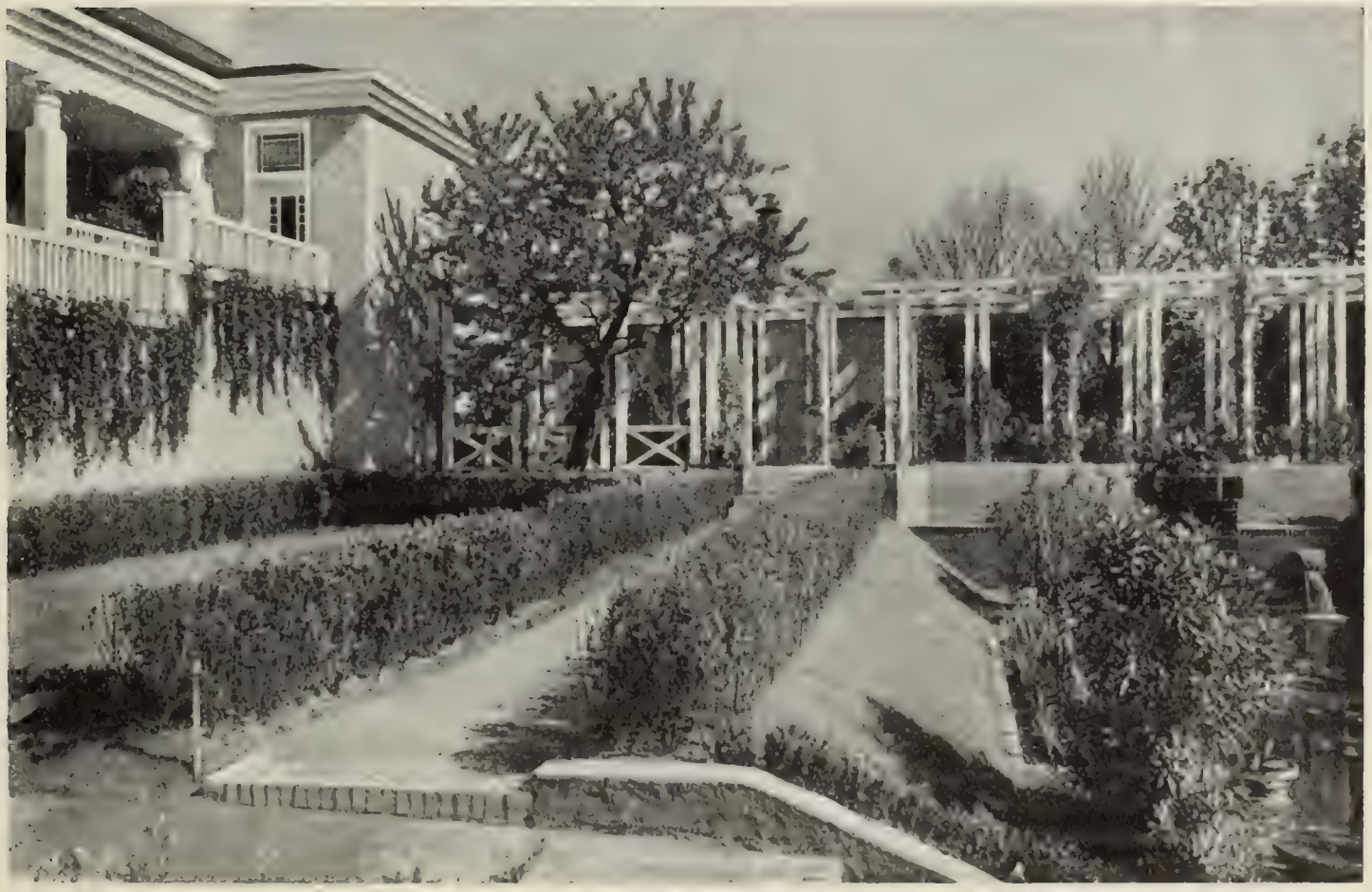
couraging others, who has a certain infallible feeling for what is needed, a manner wherewith to inspire others, yet wisdom enough to "let well alone," and not interfere with what must naturally develop and grow of itself. To these favourable circumstances, even within the past seven years, the success of the "Künstler-kolonie" policy of Darmstadt is attributable, and the city itself as well as the surrounding country is obviously profiting by them in more respects than one.

In this Hessian National Exhibition the greatest proportion of space has been allotted to architecture as being the starting-point or foundation of man's artistic activity; its evolution, closely bound up with the conditions and requirements of modern life, has brought into prominence questions which have both an economic and a social bearing. The notion that a progressive art and crafts policy comes within the domain of economic theory, is beginning to assert itself. Architecture and applied art exhibit masterly achievements only when directed by a discerning will; where that will is absent or divorced from discernment, they decline. Talent thus qualified by insight has not gone unheeded in leading Hessian circles; to State and city alike new ways of utilising it for the purposes of culture have presented themselves, and by this means results have already accrued to both in the economic sphere.

For the new Exhibition Building of Fine or "Free" Art, Professor Josef M. Olbrich is responsible, and he has been ably seconded by Stadtbauinspektor Buxbaum of Darmstadt, under whom the work has been executed by the Stadtbauamt. An interesting feature of this edifice is the lofty rectangular tower terminating in a "five-fingered" copper crown, symbolising a hand pointing heavenwards—an idea which was originated by the Grand Duke himself. This five-fingered tower, popularly called the "Hochzeitsturm," is the city's memorial of the marriage of His Royal Highness Ernst Ludwig with Eleonora of Solms-Lich, and has been the object of sundry criticisms for and against, but it may be wise to reserve final judgment on its merits or defects until the novel construction shall have been completed and decorated inside and out, which may yet require some months. Meantime, two apartments are being adapted for the Grand Duke and Grand Duchess, Professor Hegenbarth, the painter, being entrusted with the decoration of the walls and ceiling of the Ernst Ludwig Zimmer, and Philipp Otto Schäfer with the decoration of the other apartment.

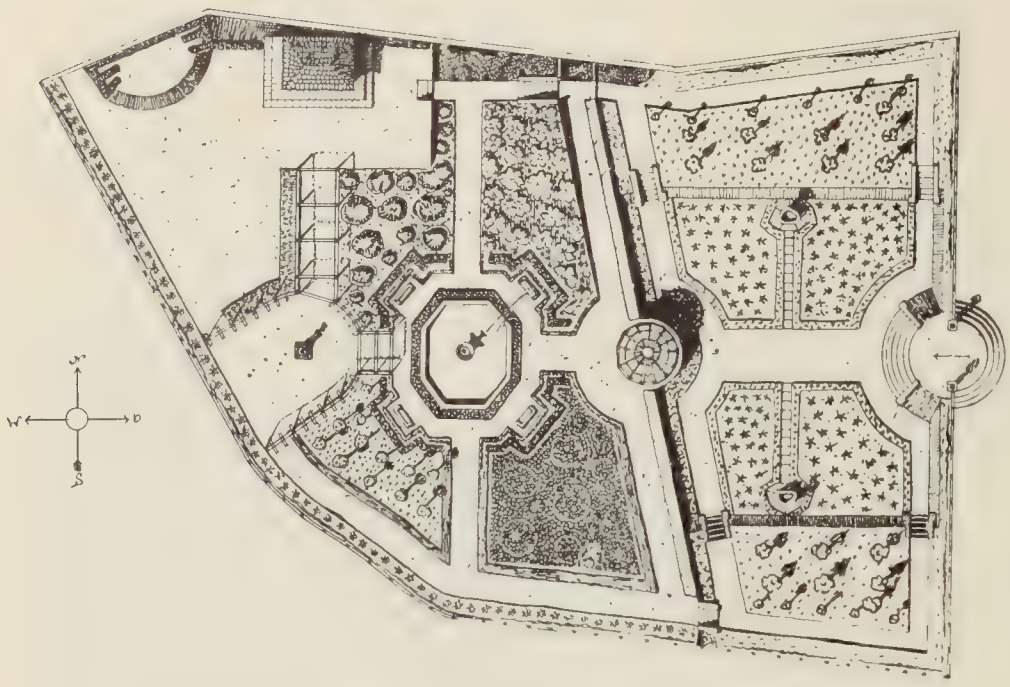
On the merits of the Fine Art building itself





GARDENS AT THE HESSIAN NATIONAL EXHIBITION, DARMSTADT. DESIGNED BY PROF. ALBIN MÜLLER

(Photos by Paul Winter)



PLAN OF A HILLSIDE GARDEN AT THE HESSIAN NATIONAL EXHIBITION, DARMSTADT, DESIGNED BY ARCHITECT LUDWIG F. FUCHS

there can be no two opinions. Very pronounced and clear in the outlines, the architecture is monumental and is quite free from all tricks or make-believe devices. There are three principal rooms, spacious and lofty, and three smaller compartments for the closer inspection of works of the pen, pencil, or burin. The economy of space here is strikingly convincing. The light from above or from the side windows may be admitted or excluded at discretion. By means of shutters, window spaces are available for hanging pictures in case of need, and wooden partitions, which may be taken away or installed at pleasure, make seven or eight rooms out of one! It is, in fact, a similar system, though on a larger scale, to that which the architect initiated some ten years back in Vienna for the small galleries of the Austrian Secessionists. A fine court with fountain and flowers provides an exit with a view across the gardens towards the "Platanenhain," a grove of beautifully grown plane trees, on the way to the refreshment building. In the "Blumenhof" or Flower Court opportunity is provided for the display of sculpture of monumental dimensions, and so we find a fountain by Robert Cauer, and plaster groups by Otto Steigerwald.

The Fine Art section comprises modern painting and sculpture, exhibited by artists of native birth or residing within the domains of Ernst Ludwig. There are fine examples of local landscape by Prof. Eugen Bracht, a Hessian now settled in Dresden—*Otzberg in the Odenwald*, *Taunus and Main*, and a canvas of magnificent dash called *Oak Trees in the Park of Kranichstein*. Karl Küstner is also well represented by strong landscape work, and the Bantzer group deserves to be specially noted because they are all save one Hessian in *motif*—Hessian peasant types and customs. Ludwig von Hofmann has contributed six large decorative panels in tempera, which adorn the walls of the magnificent Warte-halle or waiting hall built for the fashionable Nauheim Baths, as well as some pastel studies done during his recent journey to Athens and Corfu, when he was accompanied by the poet Dr. Gerhardt Hauptmann; and in addition he exhibits a collection of scene-compositions for Maeterlinck's drama "Aglavaine et Sélysette," as it is played in Berlin by the Kammerspiele of the Deutsche Theater. Two collections of paintings and pen-drawings by Edmund Harburger and Heinz Heim, both men who died too early, yet lived not in vain, are worthy of inspection.

There is an admirable selection of animal



A PART OF THE HILLSIDE GARDEN OF WHICH A PLAN IS GIVEN ABOVE



GENTLEMAN'S SMOKING ROOM ESPECIALLY DESIGNED FOR A FLAT BY ARCHITECT ALFRED KOCH AND EXECUTED BY L. STRITZINGER

sculpture by Prof. August Gaul, a comparatively young artist, who gives promise of becoming a master in this species of work. He has studied animal nature as thoroughly as he has animal form, and whereas his profoundly observant eye can render justice to every detail of skin or plumage, his sense of style and character tends towards a more grand and simple rendering in plaster and bronze. There are interesting plaster casts by a young and promising artist, Otto Steigerwald, and also by Robert Cauer. Heinrich Jobst, a member of the Artists' Colony, has contributed a variety of portrait busts and small figure bronzes, and he also modelled the figures for decorative columns and capitals in the open court belonging to the Applied Arts building.

This court presents a novelty in itself. It is entirely built up in terra-cotta, a material which possesses excellent qualities for open-air decorative and garden purposes, and has been brought to a new stage of perfection by the Gross-herzogliche Keramische Manufactur of Darmstadt, under Prof. Scharvogel and his assistants. The "Keramische Prunkhof" just named, architecturally designed by Bauinspektor Jost of Bad Nauheim, contains also a fountain in limestone with bronze figures by Jobst. It has been carried out elaborately for the express purpose of showing what may be done in terra-cotta beyond the little figures one usually associates with it.

The adjoining "Wartehalle" for Nauheim is a noble hall in rich material of glazed stone-ware, the models for which were designed by Huber of Offenbach and executed by the Keramische Manufactur. From here we enter a series of large interiors exhibited by the State, viz., the Schwurgerichtssaal (Criminal Court Hall), by Professor Bonnarz; a room for the President of the Landesgericht, by Prof. Olbrich; the Judges' Library, by Prof. Albin Müller, and other rooms for the Palace of Justice in Mayence. Prof. Albin



DINING ROOM ESPECIALLY DESIGNED FOR A FLAT BY ARCHITECT ALFRED KOCH AND EXECUTED BY L. STRITZINGER



INLAID CABINET DESIGNED BY PROF. ALBIN MÜLLER

Müller may be congratulated upon the manner in which he has contrived to bring under one roof a variety of rooms and apartments, high and low, wide and long. The building itself is low, and occupies a large site shaped like an irregular triangle, surrounded by terraces and "parterres" of greensward and flowers. A tall white pergola extends from the back of the principal structure to the grounds of the Architectural building, where are exhibited models, drawings, etc., of architecture.

Between these two buildings a garden by Albin Müller is laid out—strictly architectural and decorative in design, rectangular, with a large basin in the centre, and flanked by beds of greensward and flowers, mostly planted in one colour. There is something calm and restful in these broad, unicoloured masses. Four large brick urns or vases in this garden contain growing plants, but can also be used as brasiers for purposes of illumination. In the "Berggarten," or hill-side-garden, by Architect L. Fuchs, a different scheme of garden-planning is shown, the levels being irregular, as in a hilly district. In the details the influence of the English school may be perceived.

Of the interiors in the Applied Art building there is much to say, and also plenty to criticise. Some are excellent; others very indifferent. Those by Architect Alfred Koch may be taken as notable examples of good oak furniture and simple decoration based on a two-colour harmony. Two of the rooms are intended for a flat—a gentleman's smoking-room and a dining-room, both in brown oak, with mellow-toned wall covering, white ceiling, and green carpet. In the sitting room the two sofas, corner cupboards, etc., have been designed so that they may do for almost any flat. The dining-room is brought into a light and genial tone by the flower-stands to right and left of the window seats elevated by a step. Herr Koch has also designed a Teachers' room for the new Gymnasium at Offenbach, excellent in plan and execution, American pinewood in conjunction with beech-



ANOTHER VIEW OF THE DINING ROOM ILLUSTRATED ON THE PRECEDING PAGE
DESIGNED BY ALFRED KOCH



A VIEW OF THE COTTAGE COLONY AT THE HESSIAN NATIONAL EXHIBITION

wood being used for the table, chairs, bookcases and wall panelling. Prof. Fritz Schumacher has installed a dining-room with subdued dark-toned wood-panelling elaborately inlaid; but the table and chairs are much too insignificant and not agreeable in their linear proportions. Jacob Krug, a young architect, formerly in the Lehratelier of Prof. Olbrich, presents a dining-room and a drawing-room evincing fair talent and good execution, though perhaps not in all respects satisfactory in the detail.

The rooms after designs by Albin Müller are conspicuous by their refinement and luxury. Here we find the complete household equipment for a family of means and taste, especially notable being the Musikzimmer with its magnificent display of decoration and birchwood inlays, the lady's boudoir and gentleman's study in polished tabasco mahogany, and a lady's room in pearwood, with inlay of mother-of-pearl.

The "Kleinwohnungs-Kolonie" forms a chapter by itself, and it is well worth reading indeed. The artistic and the social question here unite to make the workmen's village, or "Arbeiterdorf," a centre of attraction. For the architect the small dwelling certainly presents a problem of intense calculation, not only in regard to economy of space and economy of means, but also in regard to economy (which implies in this case *beauty*) of line and of ornament. These problems are not merely æsthetic, they have to a certain extent an ethical basis, and are therefore a matter for contemplation alike by the teacher, the social reformer, the minister, and the political economist. We know that to build bad, ugly dwellings is much too costly in any case. But we know now—and here we have eloquent proof of the fact—that it is cheaper to build houses that are at once more substantial, more comely, comfortable, and healthy.

There are here six altogether different types of houses suitable for artisans. It was laid down as a condition applicable to all that the price of



HILL-SIDE GARDEN ADJOINING COTTAGE COLONY. PLANNED BY H. WIENKOOP



PAIR OF SEMI-DETACHED COTTAGES FOR ARTISANS DESIGNED BY MAHR & MARKWORT, ARCHITECTS, FOR DYCKERHOFF & SÖHNE OF AMÖNEBURG ON RHINE

building a single-tenement house containing three to four rooms must not exceed 4,000 marks, or £200; and the furniture 500 to 700 marks (£25 to £35) extra. In the case of a house for two families, containing seven to eight rooms, the cost was not to exceed 7,200 marks (£360), or completely furnished about 8,000 marks (£400). Each separate article in the inventory of the kitchen, the sitting- or the bed-rooms may be ordered, and must be delivered for the price stated in the list, which all visitors may inspect. They are not "bogus" prices, but subject to public control.

Looking at these homely abodes in their alluring landscape environment, one is tempted to envy those who may occupy them, living lives of peace and plenty, without riches. The vicinity is lovely. The soft, swelling lines of the Odenwald stretch far away on the horizon. The half-dozen houses which form the village are arranged in a sort of



PRINCIPAL ELEVATION OF THE COTTAGES ILLUSTRATED ABOVE



WINDOW RECESS IN SEMI-DETACHED COTTAGES ILLUSTRATED ON OPPOSITE PAGE

semicircle around a market-place, where a well has been placed as a centre motive.

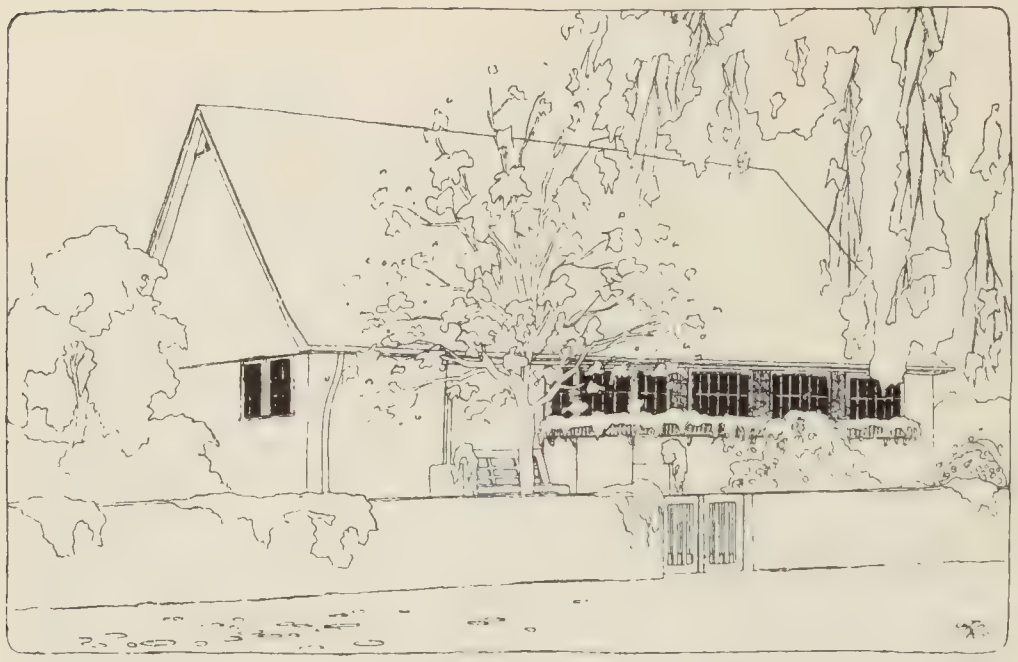
Prof. Olbrich (to begin with the first on the left hand on entering the village) has designed and built his type of house on entirely new lines, regardless of local tradition. There is nothing Hessian about it; it can be erected anywhere. The kitchen is perhaps a little too narrow, and the washstands are rather small and awkwardly placed by the beds. A bath is also provided for, which may be closed over by a wooden board, to be used as a table if needed.

The next cottage was designed and built by Prof. Walbe, Rector of the Technische Hochschule of Darmstadt. This is very small and very pretty. Inside as well as outside the design suggests affinities with local types such as may still be met with in the rural districts of Oberhessen. It is so simple in construction that it can be repeated by any capable builder or even bricklayer. The upper story projects on two sides about a metre over the lower, thereby giving shelter against the pelting rain-storms so frequent in the uplands of Hesse, and the space thus gained upstairs is considerable. One of the bedrooms in this cottage is here illustrated.

Next comes a "double house," built by Messrs. Mahr and Markwort, architects and engineers (see illustrations opposite). It is divided into two independent dwellings by a vertical party-wall, leaving both halves nearly symmetrical, though differing slightly in detail. Here, as almost in each of the other houses, the window recess characteristic of the Hessian peasant house, figures as a principal feature of the living-room. The pinewood furniture (mostly built in as permanent fixtures) and casement is, perhaps, a little too yellow for a refined taste, and the ceilings seem somewhat lower here than elsewhere in the village. The area covered by each dwelling is about 43 square metres (roughly 460 sq. feet); the cubic contents work out at 310 cubic metres (roughly 10,600 cubic feet), and the cost of building at £180.



BEDROOM IN AN ARTISAN'S COUNTRY COTTAGE DESIGNED BY PROF. WALBE FOR HERR C. W. CLOOS



SINGLE-STORY ARTISAN'S COTTAGE DESIGNED BY ARCHITECT JOSEF RINGS FOR HERR PH. MERKEL OF DALSHEIM

Another pleasant abode for a single family, but with only one story and a spacious roof, has been built by Architect Josef Rings. Illustrations of this cottage are given here and opposite, and a plan on page 226. From the latter it will be seen that the "Wohnküche" or combined kitchen and living room in the centre is the chief apartment, the parents' and children's bedrooms being to the right, the "Kammer," or store-chamber, with wash-house, etc., to the left. The area covered by the building itself is about 41 ft. by 22 ft., and the cost was £200, the furniture costing £29. The loft, to which access is gained by stairs from the living-room (see opposite), may be divided into two or three attic chambers in case the need for enlargement arises.

These four types of workmen's houses have been designed as suitable for a rural environment. Two other types, designed and furnished, one by Director Wienkoop and the other by Architect Georg Metzendorff of Bensheim, are built on quite a different principle and plan. They are both town houses for two families, and are built with strict regard to economy of space, but separated, like all the others, by a little kitchen or flower-garden from the neighbouring abodes. The house by Wienkoop is provided with two entrances, and one staircase leading to the upper story; that by Metzendorff (see p. 226) with one entrance only in conjunction with the staircase. This house is indeed an excellent specimen. Red sandstone from the Rhine, in the vicinity of Worms, is used for the lower structure. The interior is charming. It has a combined kitchen and living room, with a scullery apart (available for a bathroom if wanted), and a large green-tiled stove let into the wall, so placed as to warm three rooms at once. It is the only stove in the house, but the bedrooms adjoining can be heated at will by opening two flues connected with the stove. All kitchen smells are drawn off by a ventilator above the fireplace. The colour harmony in the dining-room is of a rich brown with a sombre green, lending a subdued tone to the whole.

This "Kleinwohnungs-Kolonie" is an under-



COMBINED DINING ROOM AND KITCHEN IN SINGLE-STORY COTTAGE ILLUSTRATED ABOVE



PORCH OF SINGLE-STORY COTTAGE ILLUSTRATED OPPOSITE

taking of meritorious energy, well worth the trouble and expense it has entailed. The future of a country depends so largely upon the vigour and healthy home life of its lower classes that we should be grateful for what has been achieved here as a practical experiment by the Ernst Ludwig Verein, Hessischer Zentral-Verein für die Errichtung billiger Wohnungen, and grateful also to the architects and handicraftsmen assisting in the work.

WILHELM SCHÖLERMANN.

(*A few illustrations belonging to the foregoing article with some additional notes are held over until our next issue.*—THE EDITOR.)

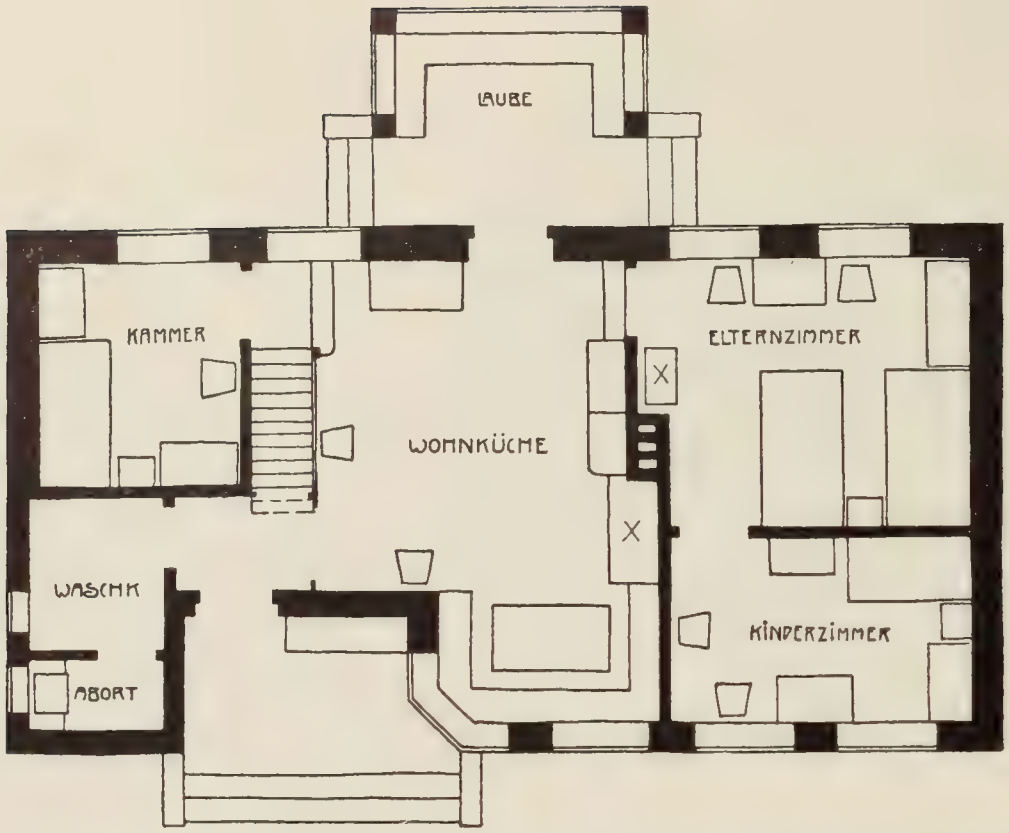
STUDIO-TALK.

(From Our Own Correspondents.)

LONDON. — The Fine Art section of the Franco-British Exhibition, were we to attempt to deal with it adequately, would launch us into the writing of a history which would be far beyond the scope and province of our columns, and would, moreover, be largely a work of supererogation, inasmuch as the later developments of British and French art as represented at the exhibition have been duly chronicled month by month in this magazine. The work of the great mid-Victorian period is fully represented in the British section with the most interesting examples of the art of Millais and of the epochal genius of Madox Brown; and the finest art of the traditions which it was their mission to set aside is also well represented. There are works by some of our older living painters which revive reputations made yesterday and justify them. Despite the change of aims, we see that good work is not subject to fashion, and that pictures which still attract are those with the old reputation. In going round the rooms it is pleasant to renew acquaintance with a contemporary painter's work in a past phase which is perhaps almost forgotten. There are omissions from the collection which we regret, and the water-colours are not the most interesting that could have been brought together. In other respects the Committees are entitled to congratulation. From the point of view



INTERIOR OF SINGLE-STORY COTTAGE WITH STAIRS TO LOFT



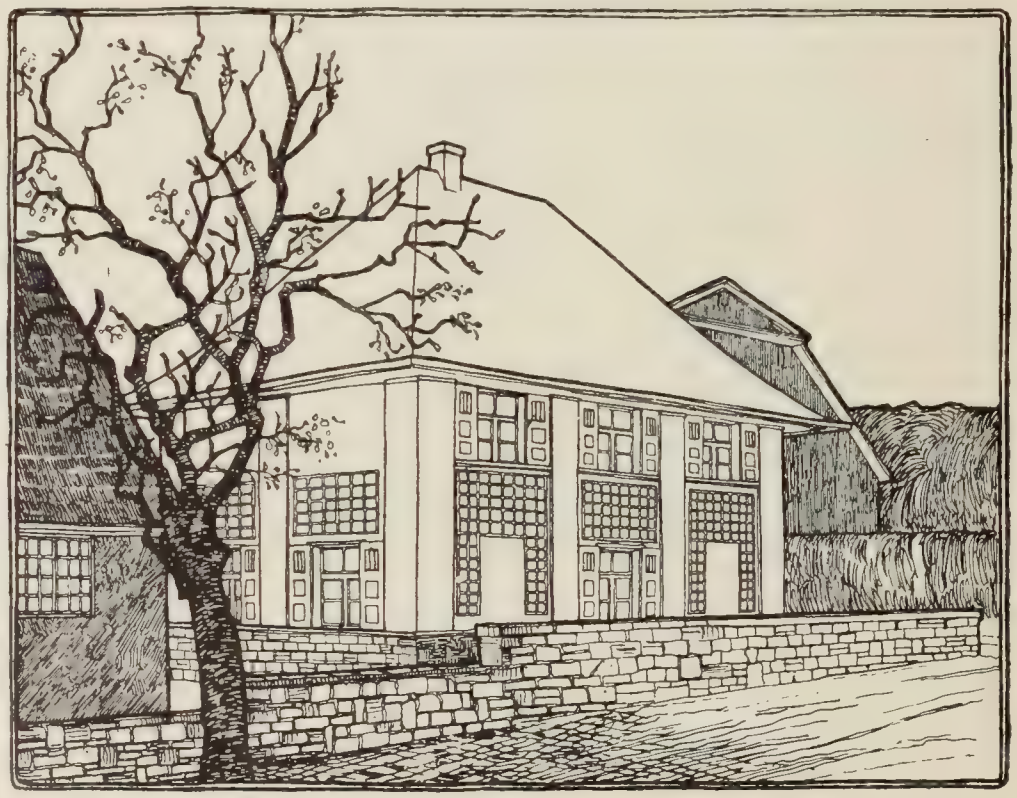
PLAN OF SINGLE-STORY ARTISAN'S COTTAGE ILLUSTRATED ON PRECEDING PAGES
(See Article on Hessian National Exhibition, p. 224)

of comparison between the two nations the exhibition is certainly complete enough to be an event of momentous significance in the annals of art.

At the Baillie Gallery the still-life exhibition was chiefly given over to impressionist art—French and English. Space does not permit us here to enter into comparisons as to the relative merits of works, but we embrace the opportunity of congratulating the proprietor of the Gallery on the highly interesting nature of the exhibitions of this order which he organises from time to time. The exhibition of the Friday Club at the same Gallery contained a great deal of immature work, with here and there, however, such brilliant exceptions as the works of Mr. Albert Rothenstein, F. H. S. Shepherd, A. Mayor, Bernard Leach, and Miss C. Atwood.

At the Chenil Gallery, Chelsea, in a recent exhibition, Mr. Orpen and Mr. John, whose names inevitably fall together, were chiefly represented. Mr. Orpen has a direct and forcible art, proceeding to an intimately beautiful realism through an extraordinary perception of values, but he is now apparently glazing all this over with sweet colouring. His colour sense must speak more instinctively if it is to be believed in and commended as part of the sincerity of outlook which yesterday placed his canvases amongst the realities of modern painting. Mr. John refuses to dissipate his art on the acquisition of foreign gifts, but for the sake of a certain sensationalism he often violates a sense of colour as subtle as his drawing.

At the Fine Art Society's Galleries, the remain-



DOUBLE-TENEMENT TOWN DWELLING FOR ARTISANS DESIGNED BY GEORG METZENDORFF FOR MESSRS. DÖRR & REINHART OF WORMS
(See Article on Hessian National Exhibition, p. 224)

ing works of the late A. W. Weedon, R.I., revealed a conscientious painter in water-colours—one who professed the older traditions and was animated by that love of English scenery which up to the present has found its best expression within them.

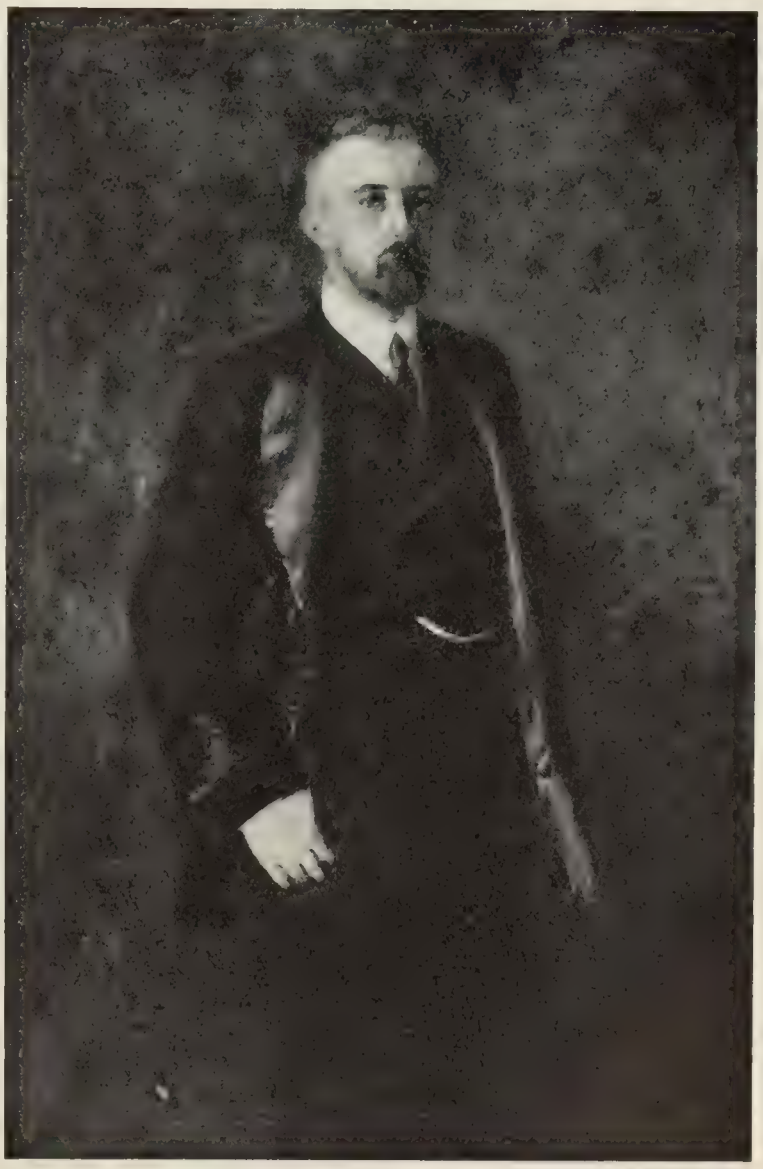
The group of etchings recently seen at the same galleries included with other work plates of the highest interest from Messrs. Mortimer Menpes, A. Hartley, Oliver Hall, F. Brangwyn, A.R.A., F. Burridge, E. W. Charlton, W. Strang, R. Goff, Alfred East, A.R.A., Sir Charles Holroyd, and Malcolm Osborne. Particular reference is due to Mr. Brangwyn's *Hay-Cart* and to Sir Charles Holroyd's *Willows*.

The London Salon at the Royal Albert Hall did not fail to come up to expectations. The Allied Artists' Association are especially to be congratulated upon the support received from abroad and from artists of note belonging to the advanced school in this country. An encouraging feature of the exhibition was the prevalence of a high standard of work, proving that though the wall space was open to all, the most serious type of artist was attracted by the offer. The continuance of these exhibitions is to be desired, since they provide a means whereby much talent that remains outside the closed rings of the exhibiting art societies may be introduced to the public. The section of sculpture, for which the arrangements of the hall provided an admirable setting, was particularly strong, but the water-colours were not to be seen to advantage. A certain unfairness would attend any attempt to select a few names for particular mention from so vast an exhibition, but the *début* that was made there by more than one artist will undoubtedly lead to that recognition which the conditions of English exhibitions as a rule make it so difficult for budding talent to obtain.

The portrait of *His Imperial Highness the Grand Duke Michael of Russia*, which we reproduce on this page, is the work of an Italian artist—Sgr. Galeota. The original was exhibited for a short time at Messrs. Agnew & Sons' Galleries a few weeks back.

The Pastel Society's Tenth Exhibition proved not a whit less interesting than preceding ones, and the same variety of method imparted character to the walls. Mr. Henry Muhrman's low-toned studies, Mr. John da Costa's *Mrs. Landale*, Mr. Joseph Pennell and Mr. Bernard Partridge's work and the sketches of Mrs. Julia Creamer were noticeable features. Mr. Fred Mayor's notes, Mr. W. G. Von Glehn's studies, and the strongly handled work of Mr. Geoffrey Strahan were also among the most important things; and other contributions which added greatly to the enjoyment of the exhibition were Mr. A. S. Harbuck's *The Open Road* and *Haystack;* Mr. Henri Le Sidaner's *House Boat*, *September Evening*. Mr. Louis Kronberg, Miss Anna Airy, Lady Sassoon, Messrs. G. A. Sartorio, W. L. Bruckman, Lewis Baumer, A. L. Baldry, Cecil Rea and Mrs. Borough Johnson also sent interesting work.

At the Modern Gallery in July were shown some forcible and clever pastels by Miss Barney, of Washington, in which, however, the delicate characteristics of the medium were neglected;



PORTRAIT OF H.I.H. THE GRAND DUKE MICHAEL OF RUSSIA
BY L. R. GALEOTA

there were also thoughtfully executed water-colours of Egypt and Nubia by Mr. A. O. Lamplough.

Among other exhibitions held during the past month, that of etchings at Mr. Dunthorne's was quite a notable one, bringing together such masters as Rembrandt, Albert Dürer, Méryon, Turner, Claude Lorraine, Whistler, and Sir Seymour Haden. At the Ryder Gallery the sketches by the late G. H. Boughton, R.A., shown once again, brought to notice the elegance and facility of this artist's pencil and gave further evidence of his exceptionally prolific talent. An interesting collection of Japanese colour prints was on view at W. B. Paterson's, consisting chiefly of works by the greatest masters.

Two exhibitions of portraits have also to be recorded — those of M. Francois Flameng at Messrs. Agnew & Sons'; and at Messrs. Dowdeswell's the portraits of Mr. Philip László, the Hungarian painter, whose work was the subject of an article in these pages not long ago. It is perhaps in his portraits of men that Mr. László succeeds best, a certain forcible directness of method contributing to this result, but though this is so, his sketch of H.M. Queen Alexandra was certainly one of the attractions here.

MANCHESTER. — The Forty-ninth Annual Exhibition of the Manchester Academy of Fine Arts was disappointing as a collection, the best work, with but few exceptions, being by members who have left the city. *Young Spring Old Winter Overtakes*, and *North Sea Fisher Folk*, by Fred. W. Jackson, struck a distinctive chord, being the finest he has exhibited for some time. On the opposite wall Mr. Mostyn's *Nancy* tempted one to linger, with its subtle background, harmonious brown velvet dress, and large brown eyes of thought looking out from the child face under a halo-like treatment of the hat. The work, too, by H. S. Hopwood, A.R.W.S., *A Wet Market Day at Montreuil*, was excellent, charming one by its strength of drawing and quaintly restrained colour.

Among other pictures warranting consideration should be named *That Pale and Orbèd Maiden whom Mortals call the Moon*, and *The Shower*, by E. Kington Brice, whose treatment of Browning's *Pied Piper* also was extremely fascinating and caught the humour and grim sadness of the lanky fellow. A small water-colour by Mary McNicoll Wroe claimed attention by its poetic individuality, and *Gloaming*, in the same medium, by Walter Emsley, *Wendy* by Miss M. Craig Lang, a tonefu



"NORTH SEA FISHERFOLK" (OIL) BY FRED. W. JACKSON



"NANCY." BY TOM MOSTYN



"MORNING ON THE COAST NEAR HEYSHAM" (WATER-COLOUR) BY ALBERT POLLITT

study of *A Girl in Green* by T. Cantrell Dugdale, *Dafarch Bay, Anglesey*, by R. G. Somerset, and *A Brig at the Powder-wharf* by Philip T. Gilchrist, were markedly above the average. Other noticeable exhibits were by Anderson Hague, Fred Balshaw, Elizabeth Orme Colles, Fanny Sugars, a portrait by Elias Bancroft and, in the section devoted to sculpture, the work of Miss Gertrude E. Wright.

An exhibition of water-colours by Albert Pollitt,



"A HIGHLAND PASTORAL" *(Society of Scottish Artists)* BY W. M. FRAZER



"MARCH WEATHER, MIDLOTHIAN" *(Society of Scottish Artists)* BY J. CAMPBELL MITCHELL

who finds his inspirations in the Welsh valleys, contained much that was interesting, some of his smaller pictures being especially charming in their simplicity, though a greater individuality is felt in his larger studies of the sea, *Morning on the Coast near Heysham* being distinguished in colour and composition. E. A. T.

EDINBURGH.—During the fourteen years of its existence the Society of Scottish Artists has accomplished much good by the provision of an annual opportunity for the younger artists to show their work unhampered by academic restrictions. This year it was feared that the claims of the Academy and the Scottish National Exhibition Art Collection might prove too great a strain on the productive capacity of a comparatively young society, but the artists have risen to the occasion, and though the walls of the three Academy galleries in Edinburgh in which the pictures have been hung have been more fully occupied, they are sufficiently so for any useful purpose. The few loan works on view, which help to give character and distinction to the collection, include Mr. Waterhouse's *Lady of Shalott*; J. J. Shannon's *Reverie*; a small meadow landscape, by William Maris, a canal scene by H. Muhrman, a large sea-piece, by William McTaggart, and *After the Bath*, by T. Austen Brown. These works are diverse in subject, style, and motive, and none of them have been previously seen in the Scottish capital. In Mr. McTaggart's sea-piece one receives an impression of the grandeur of the long lines of billowy waves that sweep onwards to break into surge on the sandy beach. Unrelieved by any sign of life, the picture embodies the elemental force of power in motion and the idea of vast space, while there is a wonderful range of modulated colour between the deep blue of the distant water to the foreground of bowing billows and backward surge greened by the yellow sand beneath. When at the life school in Edinburgh, Mr. Austen Brown earned distinction by his flesh painting, and in *After the Bath* he has fully realised his early promise so far as colour and texture are concerned, but the drawing of the nude figure, so correct in the main, is defective in the extremities, particularly in the unpleasant effect of the fore

shortening, from the knee downwards, of the right limb.

Mr. W. M. Frazer this year occupies the position of Chairman of the Council of the Society, and he has justified the honour by one of the finest Scottish landscapes of this year's art. In colour, composition and feeling, his *Highland Pastoral* has a winning charm, and the brushwork is both broad and refined. The modern Scottish artist has so rarely sought inspiration from classical subjects or ancient myths that one welcomes R. Duddingstone Herdman's incursion into this field in his *Song to Spring*. It is bold and joyous in colour, and the figure of the woman is beautifully drawn. One might question the softness and purity of the flesh tones as perhaps savouring too much of modernity to completely carry out the idea of the picture, but if in this respect Mr. Herdman has departed from convention he will not be without justifiers.

An inspiring contribution to the landscape work is J. Campbell Mitchell's *March Weather, Midlothian*. In the delicate harmony of its tones, the beauty of line, and above all in the glorious massing of soft grey cloud, the artist has achieved marked success. Not less attractive is Robert Burns' *The Lone Shieling*, a placid evening effect that appeals with its sensuous beauty like a Chopin nocturne. In *Sunshine and Shade*, E. A. Walton shows a striking composition in its arrangement of almost detached tree forms set against a sky of summer brilliance.

Dutch landscape continues to be the principal subject for J. Campbell Noble's brush, and his picture of one of the less frequented waterways at Dordrecht, which neither shows the inevitable church nor the ubiquitous windmill, but merely some common-place houses lining the banks of a canal, with sleepy barges lying beside a swing bridge, is one of his happiest efforts both as to colour and atmosphere. C. H. Mackie is not this year represented by any large work, but his individuality in colour scheme is well expressed in his *Milking Time*, and a picture of a boy in white smock with a Chinese lantern. *Clearing up at Sundown* marks a new departure for James Riddel in breadth and boldness of style, particularly noticeable in his cloud forms. H. Ivan Neilson, a Galloway artist, shows an ambitious spring landscape intense in its blues, R. Payton Reid a dainty figure subject in *The Maid of the Inn*, and John Duncan a classical figure subject, Italian in treatment, with a tenderly painted Highland landscape as background to the exiled figure.

In portraiture, the leading place is taken by Robert Hope's three-quarter length of Mrs. Fraser



"A SONG TO SPRING" BY R. DUDDINGSTONE HERDMAN



"ISHOBEL." BY
GRAHAM GLEN

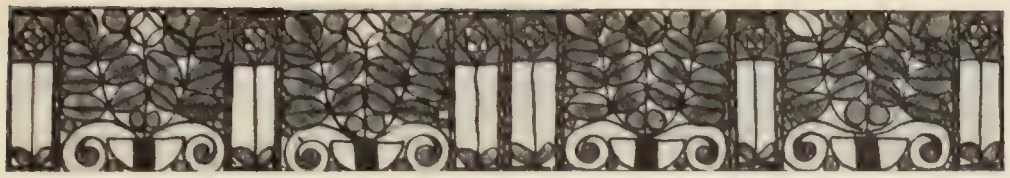
Dobie, beautifully yet firmly modelled. His *Serene Imperial Eleänore* expresses satisfyingly the Tennysonian ideal, making it one of Mr. Hope's finest renderings of the beauty of femininity. Graham Glen, whose *Meditation* was so pronounced a success at the Academy, has won additional laurels by an altogether new type of subject in his *Ishobel*, a portrait study of a Highland girl in a tartan plaid. William Walls shows two small but clever animal studies, and George Smith a strong but rather unfinished picture of horses carting seaweed. A. E.

ART SCHOOL NOTES.

LONDON.—With very few exceptions the Schools of Art in London are closed this month, but plenty of occupation is provided for the students by the holiday competitions, in which most of them take part. The sincere student does not care for holidays in the ordinary acceptation of the word, and when the schools are closed he finds his best recreation in the practice of some different form of his art, either at home or in the open country, where scores of young artists are just now seeking for orchards suitable to paint for the Creswick competition at the Royal Academy, or for scenes that can be adapted to illustrations of "Desolation," the subject this year for the Gilbert-Garret landscape prize. The holiday competition is an excellent test of the power of the student. Except in rare cases he has in the vacation no master at his elbow to keep him in the right path and to make him stick to his work. He has to rely upon his own knowledge and perseverance, as he will have to do later on when he has left the schools for good, and to work for a period alone and unassisted gives him an instructive foretaste of the troubles and difficulties of the artist's life.

Holiday competitions are common nowadays at most schools, but at none probably are they encouraged as liberally as at the Royal College of Art. This year about thirty vacation prizes are offered to the industrious students of the great school at South Kensington, and they will be awarded by a committee of artists composed of Mr. George Henry, A.R.A., Mr. R. Anning Bell, R.W.S., Mr. H. Hughes-Stanton, and Mr. David McGill. Most of the prizes are offered by past and present members of the staff of the Royal College of Art, and they cover between them nearly all the departments of the school. The Principal, Mr. A. Spencer, offers a prize for the best set of sketches in colour, and Mr. Thomas Armstrong, C.B., who was for many years Director for Art, gives one for the best set of studies of figures engaged in agricultural or horticultural pursuits. But as a rule the vacation prizes are offered for work in which the donors are specially interested. For example, Mr. Alfred Drury, A.R.A., who is himself an old South Kensington student, gives a prize for modelling, and other prizes are given in the same section by Professor Lanteri and Mr. Clemens. Mr. Walter Crane, a former Principal of the Royal College of Art, encourages the inventive faculties of the students by offering a reward for the best design in colour for any decorative purpose; and Mr. Frank Short, A.R.A., and Miss Pott both give prizes for etchings or engravings from nature. The craftsmen-students can compete for Professor Lethaby's prize, given for the best piece of workmanship in one of the artistic crafts, the design and execution of which must be by the same hand; for the woodcarving prize given by Mr. Jack, or that for embroidery given by Mrs. Christie. Prizes in the holiday competitions are also given by Professor Moira, Professor Beresford Pite, Mr. Constable Alston, Mr. C. D. Fitzroy, Mr. G. Haywood, Mr. A. E. Martin, Mr. A. R. Smith, Mr. E. W. Tristram, and Mr. Christopher W. Whall. An exhibition of all the competing works will be held in October, in one of the buildings attached to the Victoria and Albert Museum.

At the Slade School the honours for figure-painting in the session 1907 8 are divided equally between three students—D. G. MacLaren, G. Summers, and Dorothy Stevens—to whom prizes of £5 each have been awarded. The first prizes (equal) of £4 10*s*. each for painting heads have been taken by D. G. MacLaren and Elinor P. Adams, and the third prize of £3 by Edith M. Lush. For figure-drawing the first prize of £4 has been gained by G. Summers, and the second prizes (equal) of £3 each by R. Ihlee and A. W. F. Norris. Other students who have gained distinction in painting are Veronica Ashford, Ruby M. Carr, Ella Connolly, Elizabeth E. H. Dent, Elizabeth Donaldson, Edith M. Lush, Hilda W. Powell, Caroline H. Ross and Florence E. Woollard; and in drawing Marjory G. Arnold, Barbara M. Asling, Aureli Austen, L. A. Bowen, Constance M. Bright, F. C. Britton, Katherine J. Chandler, Nora Cooke, Elizabeth Donaldson, Marjorie Holland, Muriel Jackson, Edith M. Lush, Elsie McNaught, Stella Macallan, Violet L. G. Mascarenhas, Edith H. Somerford, Florence A. B. Taylor, Margaret G.



DESIGN FOR A FRIEZE BY E. MARGOLD
(Kunstgewerbe-Schule, Vienna)

McI. Taylor, and Margaret D. Warren. The prize of £3 for anatomy has been gained by Edith Linquist.

Mr. T. B. Kennington acted as judge and awarded the prizes in the various sections at last month's meeting and exhibition of the Lambeth Art Club, the membership of which is confined to past and present students of the Lambeth School of Art. The average quality of the work shown was good, and Mr. Kennington selected a number of works as worthy of honourable mention, in addition to those to which prizes were given. The prize for a portrait pictorially treated was taken by Mr. E. G. Kealey, with a well-arranged study painted in low tones, and the one for design in black-and-white fell to Miss Tause, for an effective combination of the figure and foliage. The other prizes were awarded as follows:—Still Life in Oils, Mr. Eric Kennington; Still Life in Water Colour, Miss Haxell; Landscape in Oils, Miss Dorette Roche; Landscape in Water Colour, Miss Simpson; and Design in Colour, Miss Farquhar. Honourable mentions were given to works exhibited by Miss E. K. Burgess, Miss Chidson, Miss K. Blackmore, Miss Bult, Miss W. Biddle, Mr. Eric Kennington, Miss Farquhar, Miss Francis and Miss Roche. The prizes for the best studies in the exhibition, irrespective of subject, were allotted by Mr. Kennington to Miss M. Simpson, Miss Farquhar and Miss Tause, in the order given. The exhibition also contained some interesting work (non-competing) by past students, which included figure and landscape subjects by Miss May Furness, Mr. J. H. Swan and Miss Burgess.

The new Central School of Arts and Crafts, erected by the London County Council in Southampton Row, was thrown open for inspection last month, on the occasion of a small exhibition of works selected from those submitted in competition for the Council's scholarships and exhibitions. The exhibition contained specimens of cabinet-making, modelling, gilding, printing, glass-painting, sign-writing, jewellery and book-binding, in addition to examples of ordinary art-school work, book illustration and fashion drawing. The class-rooms and studios were still unfurnished at the time of the exhibition, but it is evident from their size and number that the County Council have made preparations for the education of a veritable army of students. The new Central School is an immense building, and those adventurous spirits who climbed to its summit on the



DESIGN FOR WOOLLEN FABRIC BY LEOPOLDINE KOLBA
(Kunstgewerbe-Schule, Vienna)



DESIGNS FOR GINGER CAKES BY LEOPOLDINE KOLBA
(Kunstgewerbe-Schule, Vienna)

day of the exhibition were rewarded by a wonderful view. From its flat roof London and its surroundings can be seen for miles, north, east, west and south; and the Surrey hills, Highgate, Harrow, and the Crystal and Alexandra Palaces are all within easy range of the average vision.

W. T. W.

VIENNA. — The Imperial Arts & Crafts School, or Kunstgewerbe Schule, in Vienna, as the leading school of its kind in the Austrian Empire, has had very great influence on the artistic progress of the country. It is attended by large numbers of students from far and near, and not a few of those who have gone through a course at the school have since achieved distinction. In an article on the school which appeared in THE STUDIO at the beginning of last year a general account was given of its history and organisation, accompanied by numerous illustrations showing the high standard reached by the students of the classes conducted by Professors Hoffmann, Moser, Czeschka, Beyer, and other teachers representing the "modern side" of the school. The further series of illustrations now given, after designs by the students in these classes, have an interest as bearing on the methods of instruction pursued by these teachers.

Before a student is admitted to the classes conducted by Professors Hoffmann and Moser they must have undergone a preliminary training in draughtsmanship. In the preparatory class, or "Allgemeine Abteilung," a close and intimate study of Nature is enjoined on the student as an essential preliminary to suc-



DESIGN FOR WOVEN FABRIC BY LEOPOLDINE KOLBA
(Kunstgewerbe-Schule, Vienna)



DESIGN FOR PRINTED FABRIC BY F. LEBISCH
(Kunstgewerbe-Schule, Vienna)

cessful work in the higher classes. "Everything from Nature," is the watchword here; plants and animals do duty as models for the students, who are encouraged to study their habits and characteristics. As a matter of course the first efforts of most of them are crudely naturalistic, but by degrees, as they acquire greater freedom of draughtsmanship and greater power of observation, this purely imitative quality is superseded by a quality which is expressed by the word "Stylisierung"—a word which, I believe, has no exact equivalent in English, and is not quite the same as the French word *stylisation*. Its meaning, however, is sufficiently exemplified by the accompanying illustrations, in which various plant and animal forms furnish the *motifs* for textile and other designs.

The plant forms which are most commonly employed in this way are the fuchsia, the rose, the pink, the forget-me-not, the chestnut leaf and blossom, the maple, and others common in this part; while of the animal forms the squirrel makes a frequent appearance, and the parrot and turkey, with their richly-coloured plumage, are all great favourites. The plant and animal forms are first studied in their entirety and then in detail, the next stage being the "Stylisierung," or decorative treatment.

This "Stylisierung," or decorative adaptation of natural forms to design, offers little difficulty to students who come to the Imperial Arts and Crafts School from the Crown Lands—as, in fact, many of them do—for with the inhabitants of these parts of the Empire this kind of design is, as it were, inborn. How much



STENCIL DESIGN FOR WALL-PAPER BY LEOPOLDINE KOLBA
(Kunstgewerbe-Schule, Vienna)



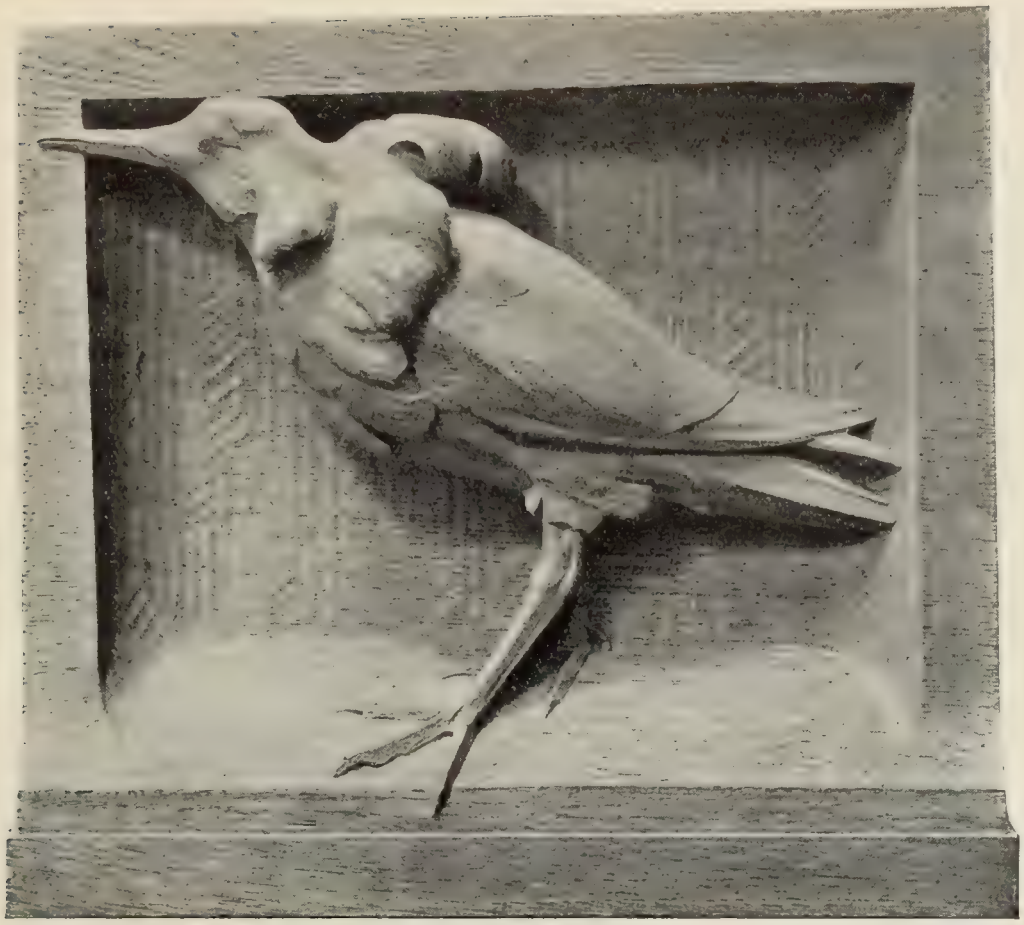
DESIGN FOR PRINTED FABRIC BY E. MARGOLD
(Kunstgewerbe-Schule, Vienna)

in evidence it was in the peasant arts and crafts of bygone days may be seen by anyone who refers to the various articles dealing with this topic which have appeared in these pages. The peacock, the stag, the pomegranate, and the rose were the most frequent *motifs* in the peasant work, and these are often employed in modern designs. A. S. L.

FLENSBURG.—It is recognised on all hands that education, both general and special, is more completely organised in Germany than in any other country. Each of the chief States composing the Empire has its own Education Department, to whose surveillance all the numerous schools and kindred institutions in the country are subject, from the university downwards. But the most notable feature in the modern evolution of the educational organisation throughout Germany is the creation and fostering of institutions which have a direct bearing on the economic status of the country —in other words, the policy everywhere is to make education thoroughly practical. In art education this policy finds expression in the encouragement given to schools in which art is closely associated with industry and craftsmanship. Schools of this character, called usually *Kunstgewerbeschulen*, or schools of applied art, exist in considerable numbers, and almost every town of moderate size has one. In certain localities, where special industries or crafts are carried on, there is a



WORKSHOP OF THE KUNSTGEWERBLICHE FACHSCHULE AT FLENSBURG



CARVED WOOD PANEL BY CARL BÖTTCHER
(Kunstgewerbliche Fachschule, Flensburg)

school in which the curriculum is adapted to the particular industry or craft. Schools such as these are commonly called *Fachschulen*, because they are devoted to a special branch of technical work or "Fach."

There is a school of the kind just named at Flensburg, in the province of Schleswig - Holstein. The district is one in which furniture or cabinet making and decorative wood-carving have been staple industries for centuries; hence these crafts are specially cultivated at the Kunstgewerbliche Fachschule in this town. In the accompanying illustrations may be seen examples of the work done by students of the school. This school was founded in the year 1890 by Heinrich Sauer, an excellent artist, to meet what was felt to be a pressing need; but it is interesting to note that there was a school for wood-carving in this part of Germany in the middle ages. On the death of Herr Sauer in 1905, the present director, Herr Anton Huber, took over charge of the school.

The school possesses well-equipped workshops for wood-carving and for furniture-making. The instruction in these departments is both practical and theoretical, the mornings, from seven o'clock until half - past twelve,



AN ALTAR FOR A BAPTISTERY, EXECUTED BY STUDENTS OF THE KUNSTGEWERBLICHE FACHSCHULE AT FLENSBURG



WOOD CARVING BY M. HERZ
(Kunstgewerbliche Fachschule, Flensburg)

being devoted to workshop practice, and the afternoons, from two o'clock until seven, to theoretical study, drawing, designing, etc. These hours hold good for every week-day, including Saturday. Thus the time spent by students taking a full course amounts to no less than 63 hours per week. Evening classes are also held for the benefit of students engaged during the day, and students attending the day classes are also at liberty to attend these if they wish. Instruction, however, is not confined exclusively to the crafts just named. With the development of the school there has arisen the need for enlarging its scope, so that now, in addition to wood-carving and cabinet-making, which continue to be the principal subjects of training, there is a general class for applied art; and some of the students study the designing of such small buildings as may be conveniently executed in wood—summer-houses and the like. There is also a class in which book-keeping, as applicable to the businesses for which students are qualifying, is taught. This is an excellent idea, and one which is worth being followed up elsewhere.

The full course in the wood-carving department is three years. In the cabinet-making division most of the students have already served an apprenticeship when they come to the school, and attend for the purpose of making themselves still more proficient in workmanship and design, thus qualifying themselves to be turned out as masters, if they are not that already. Students who have finished their course have no difficulty in obtaining situations, the average salary given them at the commencement being at about the rate of £7 per month.

The Kunstgewerbliche Fachschule at Flensburg



WOOD CARVING BY JENS BERTELSEN
(Kunstgewerbliche Fachschule, Flensburg)



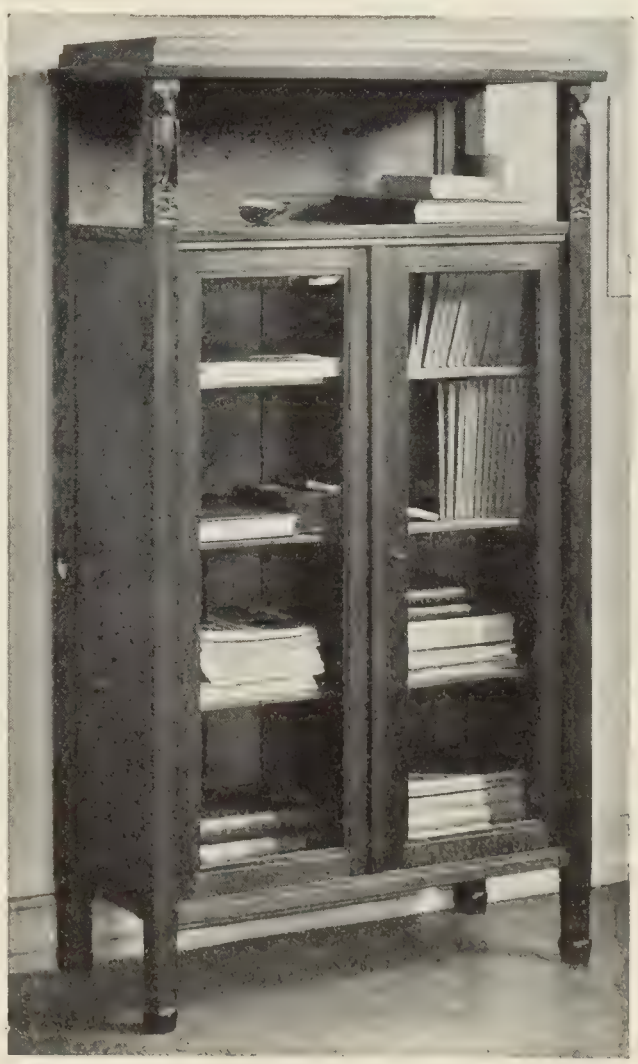
WOOD CARVING BY M. HERZ
(Kunstgewerbliche Fachschule, Flensburg)

is steadily gaining a reputation as one of the best of its kind. At the Dresden Exhibition of Applied Art, two years ago, the school was represented by an elaborate composite work in the shape of a baptistery, of which the altar shown in one of our illustrations (see page 239) formed part, and diplomas and medals were awarded both to the school and certain students. Commissions for articles of furniture are occasionally entrusted to the students to carry out, and an entire suite of furniture was one of the tasks executed in a recent session to the order of a public body.

T.

REVIEWS AND NOTICES.

Old Cottages and Farmhouses in Surrey. Photographed by W. Galsworthy Davie. With an Introduction and Sketches by W. Curtis Green, A.R.I.B.A. (London: Batsford.) £1 1*s.* net.—All who would fain see the beautiful art of cottage building restored to its old position, when simplicity and suitability of design, durability of structure and harmony with environment were the dominant peculiarities of rural homes and the jerry-builder was unknown, will find a great deal to interest them in "Old Cottages and Farmhouses in Surrey," with its collotype reproductions of Mr. Davie's excellent photographs of more than one hundred typical surviving examples of Gothic domestic architecture, and the able essay from the pen of Mr. Green describing and analysing the details of their construction. Specially noteworthy are the series of cottages in and near Chiddingfold, Ewhurst and Milford, Bonnet's Farm near Ockley, Smallfield Place near Horley, and the Granary at Tongham, the last with a mansard roof, the only specimen by the way given in the book of that useful and picturesque form of vaulting once of such frequent occurrence. Whilst frankly acknowledging the debt he owes to his predecessors in the same field, especially to Mr. Nevill, author of the well-known "Old Cottage and Domestic Architecture in West Surrey," Mr. Green gives the results of much original research, tracing back to their first inception the leading characteristics of style, noting the intimate connection between rural homes and the lives of those for whom and by whom they were erected, and pleading earnestly for a revival of the old traditions. He dwells on the good work already done in that direction by Ruskin and Morris, who, he says, gathered together the broken threads of those traditions and showed that it was necessary, if good results are to



BOOKCASE IN OAK DESIGNED AND EXECUTED BY H EHMLER
(Kunstgewerbliche Fachschule, Flensburg)

be achieved in the present, to understand the reasonableness and continuity of the various steps taken in the past; and he passes on to examine at length the underlying causes of the success of the old craftsmen who were true artists in their way, enforcing his arguments by many drawings and sketches that will be of great use to the lay-reader.

The Summer Garden of Pleasure. By Mrs. Stephen Batson. With thirty-six illustrations in colour by Osmund Pittman. (London: Methuen & Co.) 15*s.* net.—A love of flowers and of gardens is, more or less, common to us all, and Mrs. Batson's book should make, therefore, a very wide appeal. She approaches her subject with the same care as that with which, one can see, she tends her flowers. Guided always by a keen artistic perception she has made countless experiments in her garden, of which she here gives us the valuable results and conclusions. Starting with a chapter on the Wild Garden, she next leads before us the pageant of the flowers from April to September, devoting an interesting chapter to the "rout of August"—that interregnum after the splendid show of June and July, and before the late flowering plants are in bloom; and shows how, by the use of annuals, and also by a judicious sacrificing of some of the glories of high summer, the garden may be made to present still a bright appearance during this difficult month. Though she often speaks of the fits of despondency to which all garden lovers are prone when they see the but too imperfect results of all their great care, she writes with an enthusiasm that is infectious, and while to those whose lot is cast in the country the book will be of great interest and real practical value, to the town-dweller it will be an ever-present delight. To add to its value, the flowers are indexed both under their English and Latin names. As illustrations to the text Mr. Osmund Pittman's drawings are admirable, and each in itself is a delightful representation of some charming garden scene. Especially one would mention Plates III. and IV., showing a copse carpeted with primroses and with wild hyacinths, while the pictures of the authoress's own garden at Hoe Benham are, in the light of her remarks, particularly interesting.

The Life and Letters of Herbert Spencer. By David Duncan, LL.D. (London: Methuen & Co.) 15*s.*—One or two drawings reproduced in this book, chiefly portraits made by Spencer in his youth, acquaint us with an unknown side of the philosopher, for, though conventional in treatment, they are not devoid of artistic feeling, as witnessed by the correctness of proportion and the ability to give expression in a face. Ability to draw is the frequent accompaniment of rare intellectual activity, and the sense of proportion was a manifest quality of Spencer's thought. The fact that he had at one time the intention of bringing the subject of art into the wide net of his philosophy should interest us in his attitude towards it. His judgments on individual works of art were perhaps made from other than a purely artistic standpoint, but that he would have been capable of an illuminative generalisation on the evolution of the artistic sense we cannot doubt, and of all the scientific writers of his time his mind seems to have approximated the most nearly to that of the artistic type in its confidence in intuition. The evolutionary interpretation of things, too, on which his philosophy was built up indicates wide fields for its application to art and its development from its primitive rudiments. But of Spencer's philosophy itself little is said in this volume. It is a plain, outspoken narrative of a life which, uneventful as it was in the main, apart from the conception and elaboration of that philosophy and certain incidents in early life, yet has sufficient interest to justify a biography, and yields lessons to us all. The biographer makes no attempt to conceal the philosopher's shortcomings, nor on the other hand does he give undue prominence to his virtues. In its conspicuous candour and fairness it is in fact just such a biography as Spencer himself might have wished written.

The Path to Paris. By Frank Rutter. With illustrations by Hanslip Fletcher. (London: John Lane.) 10*s.* 6*d.* net.—Out of the multitudes who annually make their way from Britain to Paris, how many are there, even among those on sight-seeing bent, who take the path chosen by Mr. Rutter and his pictorial collaborator, who, crossing from Southampton to Havre, journeyed on bicycles along the romantic banks of the Seine to Rouen? The route is of course much longer than the more frequented ones, and the relatively long sea-passage is no doubt an obstacle to many; but there can be no two opinions about its superior interest both on the score of picturesqueness and on account of the historic associations bound up with the places on the way. To the artist it offers an exceptionally rich and varied field of exploration, and in fact the ground is already familiar to not a few English painters. Mr. Rutter's pleasant book of travel talk, written throughout in a chatty, humorous vein, should be the means of gaining for the route traversed by him a larger measure of public favour. Mr. Hanslip

Fletcher has contributed some excellent drawings to the volume, which is in all respects admirably got up.

How to Collect Continental China. By C. H. WYLDE. (London: Geo. Bell & Sons.) 6*s.* net.—Mr. Wylde has covered a very great deal of ground, and his book should be of considerable value to the collector. He deals with the problem of identifying the numerous varieties of porcelain-ware produced on the Continent of Europe, during chiefly the eighteenth century, and has well illustrated his text with forty plates, reproductions from photographs of actual pieces. The subjects of French and German porcelain-ware are treated, as they require to be, at considerable length, a separate chapter being devoted to the products of each of the very many famous factories in those countries, and the author also devotes space to a consideration of the china of almost all the other nations of Europe.

Wohnung und Hausrat. Beispiele neuzeitlicher Wohnräume und ihrer Ausstattung. Mit einleitendem Text von HERMANN WARLICH. (Munich: F. Bruckmann & Co.) 10 *Mk.*—With the exception of some fifteen pages of introductory text this volume of nearly three hundred pages consists of illustrations of furniture and other domestic fittings, such as stoves, clocks, hangings, wall-papers, glass, china, embroidery, and even bird-cages, principally by German designers, including not a few whose work has been reproduced in our pages. The words "good and simple," used by Dr. Warlich in his prefaratory note, aptly describe the quality of the articles illustrated, which may be regarded as representative of the best work now being done in Germany in connection with domestic furnishing.

Umbrien. By PAUL STEFAN and ERNST DIEZ. (Vienna and Leipzig: Hugo Heller & Cie.) 2.50 *Mk.*—Though there are many excellent works in German relating to Italian art, there is none treating of that of Umbria alone; this little book of 107 pages, large type, is, therefore, the first handbook on the subject. The authors have given an admirable *aperçu* of the province and its art, and the capital bibliography they have given at the end provides material for further study.

Mr. John Lane is issuing a complete series of the novels of Anatole France, rendered into English and published at 6*s.* per volume net. Judging by such of the volumes as have already appeared, the work of translation seems to have been very conscientiously performed, and the volumes are got up so attractively in respect of type, paper, cover, etc., that they should find many purchasers.

The World's Story-Tellers is the title of a new series of shilling volumes which Messrs. T. C. and E. C. Jack are publishing under the editorship of Mr. Arthur Ransome. Each volume contains two or three or more complete stories by writers who have won fame by their short stories. Thus the first volume of the series contains three of Théophile Gautier's most notable tales in Lafcadios Hearn's masterly translation; the second contains two by Hoffmann; and the third is devoted to Edgar Allan Poe. Future volumes will contain stories by Balzac, Hawthorne, Tolstoi, Boccaccio, and other famous writers.

The Photographer's Handbook, which Mr. John Lane has added to his series of "Country Handbooks," is a work which we may without hesitation recommend to beginners. It contains many excellent illustrations and diagrams, while the text, written by Messrs. Harrison and Douglas, is a clear and precise exposition of the first principles and methods of photographic practice. The price of this little handbook, neatly bound in cloth, is 3*s.* net. For advanced practitioners Messrs. Dawbarn and Ward's *Photographic Annual*, incorporating "The Figures, Facts and Formulæ of Photography," will be found extremely useful with its 300 pages crammed full of information bearing on all branches of photographic work. A comprehensive index and glossary are features of this publication, the price of which is only 1*s.* net.

Messrs. Winsor & Newton have put on the market a simple but ingenious little appliance which enables an artist to dispense with an easel while on a sketching tour. It is called the Wimbush "Knee Clip" Easel, and consists of a pair of steel clips which fit on the knees and, by means of screws or other attachments, support the sketching frame, etc., the top of this being secured by a similar fixing attached to an umbrella or stick, or to the specially made stick which can be had with the clips. Those who have used this neat and cheap appliance (its cost is only 3*s.* 6*d.* complete) speak very favourably of it.

Messrs. Doulton & Co., the well-known pottery firm of Lambeth, have, after prolonged experiments, produced a porcelain filter which, in respect of its germ-proof qualities, seems to be as near perfection as any filter is ever likely to be. Scientific experts have made exhaustive tests of its efficacy as compared with that of other well-known filters, and found that the Doulton filter alone uniformly prevented the direct transmission of microbes.

THE LAY FIGURE: ON THE OPEN-AIR SCHOOL.

"Does it not strike you that there has been during recent years a great improvement in landscape painting?" asked the Art Critic. "I feel that there is much more real progress in this branch of pictorial practice than in any other; I can see a marked increase in the number of men who study Nature intelligently and sympathetically."

"I am not sure that I agree with you," returned the Art Master; "the modern landscape school seems to me to be too much inclined to disregard the great traditions; it is too revolutionary, I think—too forgetful of the higher artistic principles, and too indifferent about the finer qualities of style."

"What a narrow view you always take!" cried the Man with the Red Tie. "You never will admit that art can develop; you surround it with hard-and-fast rules, and the more out of date these rules are the better you seem to like them."

"Great traditions can never be out of date," replied the Art Master. "They are for all time; without them you bring art to a state of anarchy."

"Would you mind telling me," inquired the Critic, "what these traditions are? Who established them, and what do they prescribe?"

"These traditions are the immutable rules by which all serious artistic effort is directed," said the Art Master. "They were established by the old masters, and they prescribe respect for the laws of composition, design and orderly arrangement, which control all forms of art practice alike."

"But where does Nature come in?" interrupted the Man with the Red Tie. "Is everyone to think by rule, and see by rule? Is no one ever to receive an inspiration or to form an impression? Is Nature always to be cramped and confined and never to be given a chance of asserting herself?"

"Nature is a wild thing," replied the Art Master, "and must be disciplined before she can become a fit associate for art. Art is not the representation of Nature as she is, but the expression of an intellectual understanding of what she ought to be. She can be made a useful servant to art, but art must always be her master."

"This is extremely interesting," laughed the Critic. "Would you mind telling me how, with these convictions, you would train a man who wished to become a landscape painter?"

"I would train him exactly as I would any other painter," answered the Art Master. "Why should I make any difference? He must learn to draw and to paint in the usual way; he must learn the principles of composition and the laws by which colour arrangement and the management of light and shade are governed. He must master his craft in all its details, and then he can apply his powers in any direction he pleases."

"And when would you put him to the study of landscape?" asked the Critic.

"I would not make him study landscape at all, or, at all events, not as part of his training," returned the Art Master. "He can sketch out of doors in his spare time, if he likes. But if he goes properly through his school course he will have no difficulty in painting landscapes, because he will have acquired the power to observe facts accurately and to represent details faithfully."

"Do you count landscape painting as only a sort of portraiture?" cried the Man with the Red Tie.

"You can put it that way if you like," replied the Art Master. "It is the representation of facts and details, the recording of what is before you, and so it is closely akin to portraiture, is it not?"

"Of course it is not," said the Critic. "In portraiture absolute fidelity to fact is essential; in landscape the facts must be understood, but they must, if necessary, be generalised and modified as the imagination or the impressionability of the artist suggests. It is just because the education of the landscape painter is not carried on now on the lines which you lay down that there is this improvement which I commend. Teachers have discovered that they must take their pupils out-of-doors and show them how to look at Nature. They realise that the men who are to paint landscape properly must learn to see not with the short-range microscopic vision of the portrait painter, but with an eye that can focus Nature's vastness delicately and with subtlety. The open-air school has become of late years a very important institution, and the students who belong to it are finding out the uselessness of the old hard-and-fast traditions. Nature is teaching them her own rules, and under her guidance they are advancing in a way impossible to the man who spends years hunting for details within the four walls of a class room. The great masters of landscape have always been rebels, taking their own way in opposition to convention, and studying in the manner that they knew by instinct to be correct; by their example the modern teacher, of the right type, is allowing himself to be guided, and he is, in consequence, exercising a most valuable influence on the art of our time."

THE LAY FIGURE.

THE MODERN USE OF THE ARCHITECTURE OF THE CLASSIC REVIVAL

BY AYMAR EMBURY, II

DURING the earlier portion of the Nineteenth Century architecture throughout the civilized world was strongly influenced by a revival of classic forms. The French Revolution intensified, by its adoption of Roman nomenclature and customs, so far as they were understood, interest in the monuments of classical antiquity, and, while in manners and laws the Classic Revival was often meaningless and grotesque, in architecture its brief course was vigorous and natural.

Too often in the United States the work of the Classic Revival is included with the earlier architecture under the title "Colonial," but the use of this title is incorrect from the points of view of both time and style. Almost all the work of the Classic Revival in this country dates from long after the Revolution, between the years 1800 and 1840, and the architecture is very easily to be distinguished from the true Colonial by the greater strength of the details and the close adherence to the Classic proportion of column and entablature. Much of the finest work in the country dates from this period, including the largest part of the public buildings at Washington, the old Customs House at New York, the magnificent University of Virginia, and much private work both North and South.

The comparatively slight sources of information concerning the Greek style available to American designers were greatly added to by the publication at the close of the Eighteenth Century of Stuart and Revett's monumental work on the "Antiquities of Athens." This, being in English, was more readily accessible to our designers than the older books, most of which were in French or Italian. This book came as a revelation to the designers of that day, who, though fairly familiar with Roman architecture, marveled to find a classic architecture older, purer and more beautiful than that of Rome.

Both the Greek and Roman buildings were of very simple design, and almost uniform in type, but the architects of a hundred years ago used the old classic styles with a freedom undreamed of by their originators, and from the many and varied buildings which they built our modern architects have been drawing their inspiration, verifying, as it were, the details of the Classic Revival with those of the original sources, and using the whole with still greater freedom and disregard for the more or less stereotyped temple form of the ancients.

The use of the pediment as a portico against the



MATHERS FARM HOUSE — CHARLES BARTON KEEN, ARCHITECT



HOUSE FOR MR. WYATT
ROLAND PARK, BALTIMORE

WYATT AND NOLTING
ARCHITECTS

main house wall is, of course, a simple and natural method of transition from the temple form to that of the dwelling house; and it is in this manner that the house for Dr. Marsden and the Mathers farmhouse are treated. In the Marsden house the order is Roman Doric and in the Mathers house Roman Ionic, and in both cases the cornice of the order on the porch forms the cornice on the house, while the architrave and frieze stop against the house wall. In the Mathers house the order includes three stories, and the gable end is treated like a pediment, with a fourth story in the roof; it seems a singularly successful treatment. The Marsden house has but two stories in the order, and the main house roof is hipped instead of being treated with a gable at each end, a better way of treating the roof if the house is wide in proportion to its length, but not in itself as satisfactory a treatment.

The Chapman house is closely related to these two in type, but the entire entablature is carried around the house, and the detail is somewhat more Italian than in either of the other cases. Noteworthy features of this house are the use of flower boxes tying together the first and second story windows and the projecting beams around the porch, which may be so charmingly used for vines. Mr. Wyatt's and Mr. Busselle's residences are both purely Greek in detail, while their general proportions are as different as could possibly be conceived. The prototype of Mr. Wyatt's house is evidently one of those great square brick buildings so common in the '30s and '40s and which so often are impossibly ugly in proportion; but here the proportion of windows to wall space is so subtly handled, the house fits so exquisitely to its surroundings and the cornice fits so exactly to the mass which it surmounts, as to entirely avoid the unfortunate impression created by much of the older work. The lovely porches, too, have much to do with the satisfactory result, and this house alone would prove that the truly Greek motives can be used successfully in a manner which would have surprised beyond measure their inventors.

Mr. Busselle's house, while the smallest and least pretentious of those shown, is in some ways the most ingenious of all. The use of the familiar gambrel roof with a Greek order is rather startling, but one which justifies itself. The charming use of the porch, welding it into a whole with the rest of the house, is a point especially to be noticed.



HOUSE FOR DR. MARSDEN
CHESTNUT HILL
CHARLES BARTON KEEN, ARCHITECT



HOUSE FOR ALFRED BUSSELLE

ALFRED BUSSELLE, ARCHITECT



HOUSE FOR JOHN J. CHAPMAN

CHARLES A. PLATT, ARCHITECT

AN EXHIBITION OF JEWELRY

BY FREDERICK W. COBURN

AN EXHIBITION of jewelry and small enamels was held at the rooms of the Society of Arts and Crafts, Boston, in December, 1907. This was the third of the semimonthly exhibitions of the present season. By reason of the Christmas holidays no second December showing was made.

The collection was large enough to fill the rear gallery at the Society's rooms, No. 9 Park Street, and impressive enough to inspire the critic of the *Transcript* to write that it was undoubtedly the most important showing of jewelry that has been brought together since the arts and crafts movement was launched in this country. This praise, I feel, was quite deserved. At the same time the collection at the Boston Society was of a character to prompt just a bit of moralizing as to the nature and function of jewelry that is intended to be artistic—that is, if one accepts the word "artistic" at its etymological value, as thoroughly well fitted to the purposes for which the thing is made.

A piece of jewelry, it seems to me, to be worthy of critical consideration as a work of art should satisfy three conditions: It should conform to the general laws of good design, which are applicable to all the arts and crafts; it should take into account the limitations of the materials employed; it should be suited to the individuality of the person, or the type of person, who will wear it.

The first of these two conditions the recent exhibition of jewelry in Boston certainly met admirably. The utility of scolding is perhaps demonstrated, for severe remarks by the jury of admission in an annual report of the Society of two or three years ago appeared particularly to be aimed at the workers in jewelry—easy victims, as it was indicated, of *l'art nouveau* and other fads of the hour. The censure seemingly has done good. There has been improvement. Even since the Society's big exhibition in Copley Hall last winter a distinct raising of the standard in this department has been noted—a betterment altogether in the direction of delicacy, refinement and, to a considerable extent, distinction.

And yet, at the exhibition of this winter, a dashing young woman, after surveying carefully the cases filled with examples of refined design and competent workmanship, advantageously displayed against a dark background, exclaimed regretfully: "Not for me. I could hardly wear one of them. They are all very beautiful, but my type demands something less delicate and more striking."

This, it seems to me, if at all justified, was a piece of really valuable and searching art criticism. It contains a tip for workers in jewelry and for committees on the admission of exhibits. And the



SILVER CHAIN
BLUE JASPER BEADS

BY FRANK
GARDNER HALE



SILVER PENDANT
BLUE CHALCEDONY

BY FRANK GARDNER
HALE

practical question which I would like to put is this: Since personalities can be grouped more or less accurately into types, would it not be possible for the committee of an organization such as the Society of Arts and Crafts to encourage craftsmen to bear other types in mind as they work besides the delicately attractive and somewhat anemic descendant of the Puritans, for whom the jewelry lately shown is eminently suitable?

However, to get down to the admirable individual exhibits sent to the Hub from a number of American cities. There were, of course, many chains and necklaces with pendants—in conformity with the pretty fashion of the day. The frequent use of the cross in these pieces was a feature pleasing no doubt to clergymen, many of whom are regular visitors at the galleries in Park Street. Mr. Mountfort Hill-Smith, a Boston worker, made a very interesting showing of crucifixes in silver, inset with various precious and semiprecious stones. For the rest there were brooches, rings, watch-fobs, buckles, lockets, scarfpins, hatpins, bracelets, dog-collars and other articles of personal adornment. Laurin H. Martin, Elizabeth E. Copeland, Jane Carson and Margaret Rogers made notable exhibits. From the handicraft shop at Marblehead, Massachusetts, H. Gustave Rogers sent several pieces executed in a big, virile way. Mabel W. Luther showed in her small enamels interesting schemes of color, based apparently upon study of the peacock's tail. William D. Denton, of Wellesley, was represented by several samples of his well-known "butterfly jewelry," in which the wings of the butterflies are protected by rock crystals set in gold mounting.

From the workshop in Park Square, Boston, of Misses Florence A. Richmond and Jessie Lane Burbank came a number of particularly workmanlike and well-designed pieces.

The *clou* of the whole exhibition, unquestionably, was a large collection of objects from the Copley Square studio of Frank Gardner Hale. These



SILVER PENDANT
JADE AND CARBUNCLES

BY FRANK G.
HALE



NECKLACE AND BRACELET IN STONES AND SILVER BY MISS FLORENCE A. RICHMOND

occupied the greater part of one end of the exhibition gallery. They revealed in Mr. Hale a craftsman with an interest in very definite, symmetrical design, which he executes with patience and enthusiasm. The structural side of jewelry making is strongly emphasized in his work. The setting of a stone, for example, is primarily to hold it in place; hence, with due economy of materials, each gem is firmly bedded in its place. Those qualities of good drawing and good workmanship, which the admission jury of the Society of Arts and Crafts has been preaching for many years, seem to be preeminent in his chains and pendants. F. W. C.

THE house at Lowell, Mass., in which James McNeill Whistler was born has recently been acquired by the Lowell Art Association, whose purpose is to make the house an art center and a memorial worthy of the distinguished artist. The house is to be used as the home of the association, where meetings and exhibitions may be held, lectures and instruction given and arts and crafts encouraged. Ten thousand dollars is still needed to make the plans complete. Contributions and communications relative to the memorial may be sent to the president of the association, Joseph A. Nesmith, 229 Andover Street, Lowell, Mass., or other officers.

Exhibition of Tapestries

AN EXHIBITION OF TAPESTRIES, TEXTILES AND EMBROIDERIES BY LEILA MECHLIN

UNDER the auspices of the National Society of the Fine Arts, an exhibition of tapestries, textiles and embroideries was held last February in the Corcoran Gallery of Art at Washington, D. C., which on account both of its novelty and success is worthy of being held in remembrance. Tapestry weaving is one of the oldest of the arts, and in design and color nothing exceeds the charm of certain woven fabrics, and yet few people to-day are conversant with the history of tapestry weaving, and textile exhibitions are rarely set forth.

In assembling this exhibition the committee in charge had splendid cooperation, the Metropolitan Museum, New York, and the Museum of Fine Arts, Boston, making generous loans, as well as numerous private collectors. The Corcoran Gallery was, moreover, an ideal place for such a display, so that the exhibits were shown to the best advantage. The tapestries, of which there were thirty, were hung on the walls of the main staircase and from below the balconies of the atrium in the sculpture hall, and in conjunction with the white walls and plaster casts presented a sumptuous appearance, while the textiles, embroideries and laces, which required closer inspection, were set forth in the great semicircular gallery known as the Hemicycle Hall.

Within the past few years interest in tapestries has revived and many notable pieces are now in the possession of American collectors. In this exhibition the famous ateliers of Flanders, France and Italy were represented, and modern work, both native and foreign, was shown. Not enough credit, it is thought, is given to the Flemish weavers, but for this once at least their works were accorded preeminence.

From Mr. Charles M. Ffoulke's collection came a remarkable *Triumphal Procession of David*, which was woven in Flanders prior to 1528, most probably from the cartoon of one of Germany's great masters, who had come under Italian influence; two of a *Moses and Aaron* series, woven during the first half of the Sixteenth Century, when Flemish weaving was at its height, by Peter Van Aelst, who wove the *Acts of the Apostles*, from Raphael's cartoons for Leo X; and a Flemish Renaissance tapestry, purely decorative in motive, which bore the monogram of John Laurent Guebels, a weaver of great distinction.

To about the same period belonged two tapestries lent by Mr. Larz Anderson, *Diana Stringing Her Bow* and *Woman Nursing a Child*, which were interesting not only in themselves but on account of their history. They belong to a series of seven woven in Brussels in the ateliers of Jacques Guebles and Jean Raes and were presented by Louis XIII of France to Cardinal François Barberini, then legate at the French court. From the character of the subjects it is inferred that they were intended to represent incidents in the life of an ancestor of the donor.

Most decorative and impressive were two tapestries belonging to the *Anthony and Cleopatra* series, derived from the Coles collection and lent by the Metropolitan Museum, which are signed by Jean van Leefdale, and were produced about the middle of the Seventeenth Century; while exceedingly quaint and attractive was an arras lent by Mrs. Theodore Roosevelt, which pictured *Nysa Given in Marriage to Nopsus*, and bore across the top a descriptive text from Virgil's VIIIth Eclogue.

In connection with the Flemish tapestries mention should also be made of a series of five representing various scenes in the life of Alexander the Great, which are attributed to Peter van Aelst, and, though coarse in weave and in poor condition, were extremely interesting in composition and especially effective.

There were but two examples of Italian tapestry weaving—a large and beautiful arras lent by Miss Tuckerman, representing the romantic meeting of a cavalier and a maiden in the garden of the Villa d'Este, which almost certainly was executed under the patronage of the House of d'Este at Ferrara; and a *Head of Christ*, woven about 1500, from the "cut emerald image of the Saviour made by order of Cæsar Tiberius II," which was lent by Mr. Frank Gair Macomber, of Boston.

The Gobelins ateliers were splendidly represented by a series of four panels—the elements *Fire*, *Water*, *Earth* and *Air*—lent by the Hon. W. A. Clark. These tapestries were woven after cartoons by Audrain, between the years 1662 and 1670, immediately after the Gobelins had been reorganized by Louis XV. A figure of a Greek deity occupies the center of each of these panels, all of which have ornamental borders and a rose du Barry ground. While decorative rather than pictorial, they are characteristically French in style and regal in color.

That tapestries produced in French ateliers were typically French, though executed by Flemish weavers, was manifested in three examples woven during the reign of Louis XV at Beauvais, or farther west, and lent by Mr. Ffoulke.



Moses and Aaron Instituting the Feast of the Passover

TAPESTRY OF EARLY SIXTEENTH CENTURY — LOANED BY CHARLES M. FFOULKE

Among the modern tapestries was a copy of a portrait by Rembrandt, which was woven in Italy in 1899 for the Paris Exposition and awarded therein a gold medal; and two very beautiful panels executed at the Williamsbridge Ateliers in New York, after famous Gobelins, designed by Boucher, which are now in the Louvre. The former was chiefly interesting on account of its skillful workmanship and because it proved that a tapestry to be of value must be something more than a copy of a painting; and the latter as demonstrating both the ability of present day weavers and the perfection to which the craft is being carried in our own land.

Referring to the method of production, two original cartoons and three model looms were exhibited. These gave the public some insight into the processes of weaving and some slight understanding of the difficulty of the work. It takes a year for one man to weave a square yard of tapestry, and more than one generation, it is said, to produce a master-weaver. The charm and value of the Renaissance tapestries lies not only in the superiority of the dyes but in the spirit of the workmanship, the cartoons then having been freely translated rather than slavishly reproduced.

But while the tapestries were the great feature of this exhibition they were not the sole interest. In the Hemicycle Hall was a delightful collection of textiles—including fragments of Peruvian and Coptic tapestries, specimens of French, Italian and Spanish brocades, damasks and velvets, lent by the Museum of Fine Arts, Boston, all beautifully mounted and uniformly framed—bits of material which in design were found suggestive and through association to savor of the splendor of past days.

NATIONAL SOCIETY OF CRAFTSMEN NOTES

At the summer exhibition of the society at Sugar Hill, the collection of jewelry has attracted much favorable notice.

Mr. J. F. Hewes has a series of finely mounted carbuncles, turquoises, catseyes, et cetera. Mrs. Froelich sends a fine series of rings, buckles, etc.

Mr. B. B. Thresher carries out the true handicraft idea in his work, both in point of design and technique. His collection is attracting much attention.

Among others exhibiting jewelry are Miss Virginia Senseney, Gustav Rogers, Paul H. Schramm, Miss Pfeiffer, the Rokesley Shops, the Navajo Indians, Henry A. Garden, the Hartford Arts and Crafts, Frederick S. Gardner and John O. Winchie, C. R. Hatheway.

Very beautiful in the matter of technique is Miss H. W. Graham's exhibit of Italian filet lace.

The Misses May McCrystle and Middleton, of Chicago, have a fine exhibit of faience, as have also Miss Armstrong, Mrs. S. E. Price and Miss Caroline Hoffman. Wood carving in the form of richly



CARVED JEWEL BOX BY ELNA DE NEERGAARD

gilded candlesticks and frames are exhibited by Walfred Thulin and G. B. Trocoli.

The Misses Penman and Hardenberg show pieces of hand-modeled pottery.

Charles Volkmar, the father of the potters, is well represented, as is also the Hampshire Pottery; the Grueby ware; Mr. Baggs's Marblehead Pottery; the Minneapolis Guild; the Van Briggle Pottery, of Colorado, and Miss Edith Lyon, of Yonkers.

Mr. Arthur Stone exhibits a collection of silverware, spoons and ladles, which are unusual in design. There is good wrought metal work by Dr. Beattie, Jane Roberts and Caroline S. Ogden, the latter showing desk pads, ink-wells, etc.

Miss Margaret Redmond sends leaded glass screens, Miss Charlotte Pendleton a line of specially dyed silks for embroidery.

Miss Amy Mali Hicks sends a collection of block-printing, stenciling and dyeing in textiles.

The Hazlemere Colony, of Surrey, England, has an exhibit of appliqué work.

Mrs. F. D. Bratten has some excellent weaving on view, as has also Miss Kari Butveit, Mrs. Deady and Mrs. F. B. Stebbins.

Miss Marie E. Francis has Russian crash embroidered with raffia; Mrs. J. B. Thresher tooled and carved leather bags, portfolios, etc.; Mrs. W. K. Shope leather book stands, table mats, etc.

There are fine book plates by Arthur L. Moore, Arthur Macdonald, Margaret C. Uhl and illuminations by Isabel C. Spencer, William L. Washburne, Helen Burlerson, Hugh and Margaret Eaton.

Mr. Charles Burdick has developed a new method of applying mosaic to brass and copper, and Samuel Bulloss has examples of silver and gold plating upon hand-wrought copper puff-boxes, caskets, etc., which are unusual in surface quality and attractive to the touch.

The White Mountain Exhibition will close about October 1.



MIRROR FRAME IN REPOUSSE BRASS BY THEODORE T. GOERCK

The SCRIP

conducted by
ELISABETH·LUTHER·CARY

FOUR AMERICAN PAINTERS REPRESENTED IN THE METROPOLITAN MUSEUM

BY ELISABETH LUTHER CARY

In the early history of American painting there are only a few names that are associated even distantly with the delicate spirit of romance. There were many painters, of course, in that early time who felt the romance inherent in their profession and even in their practice. There were many who seem to have felt themselves summoned by unseen powers to paint, but a very small proportion of the number succeeded in making the spectator realize the presence of the invisible world. Of these few, Washington Allston is one, and for that reason, at least, we should be grateful that his *Spanish Girl*, a tender little picture of his later years, represents him in the Metropolitan Museum. Among the American pupils of Benjamin West he appears to have been the only one whose mind was haunted by mysteries and dreams, who had what Blake called "the double vision"; who could have said with that most definite of mystics—

> What to others a trifle appears
> Fills me full of smiles or tears,
> For double the vision my eyes do see
> And a double vision is always with me.
> With my inward eye, 'tis an old man grey;
> With my outward, a thistle across my way.

The stories that come down to us of his personal charm are many. Coleridge and Lowell came under his spell. His fine intelligence, his gay humor, his nobility of character combined to make him one of the most brilliant figures of his time; that early American time immediately following the war for independence—Allston was born in 1779—when all citizens of the new Republic, in the words of the first Vice-President, "walked on untrodden ground." His taste for drawing developed early and his favorite subjects were imaginative. Such a subject as West's *Death on a Pale Horse* appealed to him, and he himself before going to West had worked on a composition with the resounding title *Satan Rallying His Hosts*. His most ambitious canvases were not, however, those that best conveyed the peculiar quality of his temperament. The little *Spanish Girl* is much more potent to suggest what in his painting it was that aroused the enthusiasm of his contemporaries. Here we have, at least, a rich harmony of tone; a truly lovely gradation of subtle browns relieved by a clouded blue in the sky and the grayish blue of the skirt, with one note of what once no doubt was a brilliant red in the shawl on which the girl is sitting. The mountain peaks in the background are undefined and swim in a golden mist; the figure has a certain gracious dignity of pose, the flowing line from the head to the knee is refined and expressive and all the lines have character, the disposition of the folds in the skirt recalling one of the noble examples of drapery in the Elgin marbles. The face is of a familiar sentimental type, yet its quiet tone and a certain delicacy of detail give it an undeniable charm. Upon the whole picture there seems to rest the benign influence of Allston's stay in Rome, where he was inspired by the old work and stimulated by the companionship of intellectually gifted contemporaries. For the first half of the Nineteenth Century Rome exercised a species of magic upon her American visitors. Allston was there in 1804, and fifty years later the old "sorcerers of the seven hills" still wore for American visitors, we read in the life of William Story, "a face inexpressibly romantic." One cannot help feeling that this warm little study of a Spanish girl, who bears no mark of her alleged nationality, gathers up the rich impressions and memories of Allston's brief Roman period and thus does more to preserve his already ghostly fame than the more elaborate compositions among his comparatively few finished works. It suggests in its dim and somewhat dingy present estate a romantic tendency that has faded less than its colors, as well as a true feeling for sensitive forms and large contours and close harmonies and the beauty that cannot be caught with a bold or negligent method. Without being wholly academic, Allston's method in these small pictures is respectful, his attitude of mind toward his subject has a touch of the devout. He paints as a

believer in the power of his instrument to evoke for others the visions seen by his inward as well as by his outward eye, the "old man grey" behind the thistle in his path. And in this instance he has also been respectful of his material—this is obvious in spite of the tricks his pigment has played him. His canvas is untortured, his glazes were drawn lightly across it with a delicate and fastidious touch, his color has altered; but, at least, one can see that there has been no dull solid application of the paint nor any coarse and unconsidered attack.

Washington Allston died in 1843, at the age of sixty-four. George Fuller was born in 1822, so that for a score of years the two worked under similar conditions. Allston, however, paid only a divided allegiance to romance. With the exception of perhaps half a dozen little canvases of the quality of the *Spanish Girl*, his works belonged in the category of those which deliver a message unsuited to the medium. Like those of West, they were incontestably "literary" in the worst sense that has been given to the word and interesting only as a phase of our American art that rolled with heavy wheels in the first years of the Nineteenth Century, as cumbersome as the prairie wagons of the Western settlers.

With Fuller, on the contrary, the romantic spirit was all in all. It is that upon which his art rested. In order to find adequate expression for it he persuaded his materials to do for him the most extraordinary feats. His *Nydia* at the Metropolitan Museum would have been almost an ordinary performance had he not forced an expressive texture by the use of his brush handle. We have only to imagine this tall, large woman with the innocent profile, gathering her draperies about her, as she would seem painted with such a surface as that frequently used by Copley, obtained by the smooth and heavy laying on of pigment, to realize what Fuller was striving for when he broke up the surface of his picture by those violent digs and swirls in the paint, obviously made by the handle of his brush. It did for him in a different way and to a lesser degree what the breaking up of tones by the juxtaposition of colors did for the pictures of the Impressionists—it produced a vibration and a sense of atmosphere.

He needed just this effect to unite his really substantial and firmly modeled figure, the strong, round arms and neck and the ample frame, with the shadowy background through which significant shapes are seen to waver indeterminate. He might have used more admirable means, a blander and more learned method, to obtain the same effect, but the point is that he recognized the effect needed to express his personal view of the world. A sharp and fixed definition of forms would have lost for him the veil that nature herself casts over her facts and that seems to the dreamer as important a fact as any it conceals. Mr. Isham refers to his earliest work as careful and prosaic and not greatly differing from the average work of the time. It was after he gave up trying to sell his work and while he was trying to wrest a living for his family from his Deerfield farm that he painted such pictures as *She Was a Witch*, now in the Metropolitan, the *Turkey Pasture*, the *Winifred Dysart* or the *Nydia*. In the last we see at its best the painter's realization of color. It is not that of the so-called great colorists. It is almost the negation of color in some of his pictures, the impression of blue or red being given by the closeness of the harmony making any suggestion of a positive hue seem of accentuated importance. In the *Nydia*, however, the color, swimming, as it does, in a mist of light, is one of the chief elements of the picture's beauty. On the thin draperies and blond flesh rests a tea-rose flush so delicate and sensitive in its subtle variations as to seem to flicker and deepen and fade like the color of a flower, in truth, a flower stirred by a light wind, paling and glowing as it passes into and out from light. It is repeated in the faint mists of the landscape with less positiveness and finally is lost in the more shadowy depths. Its presence gives to the picture much of its emotional quality. Together with the blue of the atmosphere it renders the character of the conception. The idyllic sweetness of the color fits the childlike features, the half-frightened inquiry of the gaze, and the mystery suggested is made to seem the delicious mystery known to youth, an emotion without real horror because without real knowledge.

The same sweetness and tenderness without a touch of insipidity, but less helped by the color, is in the beautiful little *Hannah*, now on exhibition in the Metropolitan Museum, loaned by Mr. Frank H. Lovell. A child is standing in a meadow. She wears a dull red apron and the landscape is of a blond, almost tawny, tone. In the foreground are vague indications of long grasses, tangled and drooping. The face is of the demure New England type with the intimate mystic beauty belonging to a reticent and vision-seeing race. The forms are very simple and free from obtrusive detail and the execution is more fluent than in the *Nydia*. But the romantic feeling is not less strong, the sense of the unseen not less surely rendered. That the method should be in all instances a somewhat



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THE SPANISH GIRL — BY WASHINGTON ALLSTON

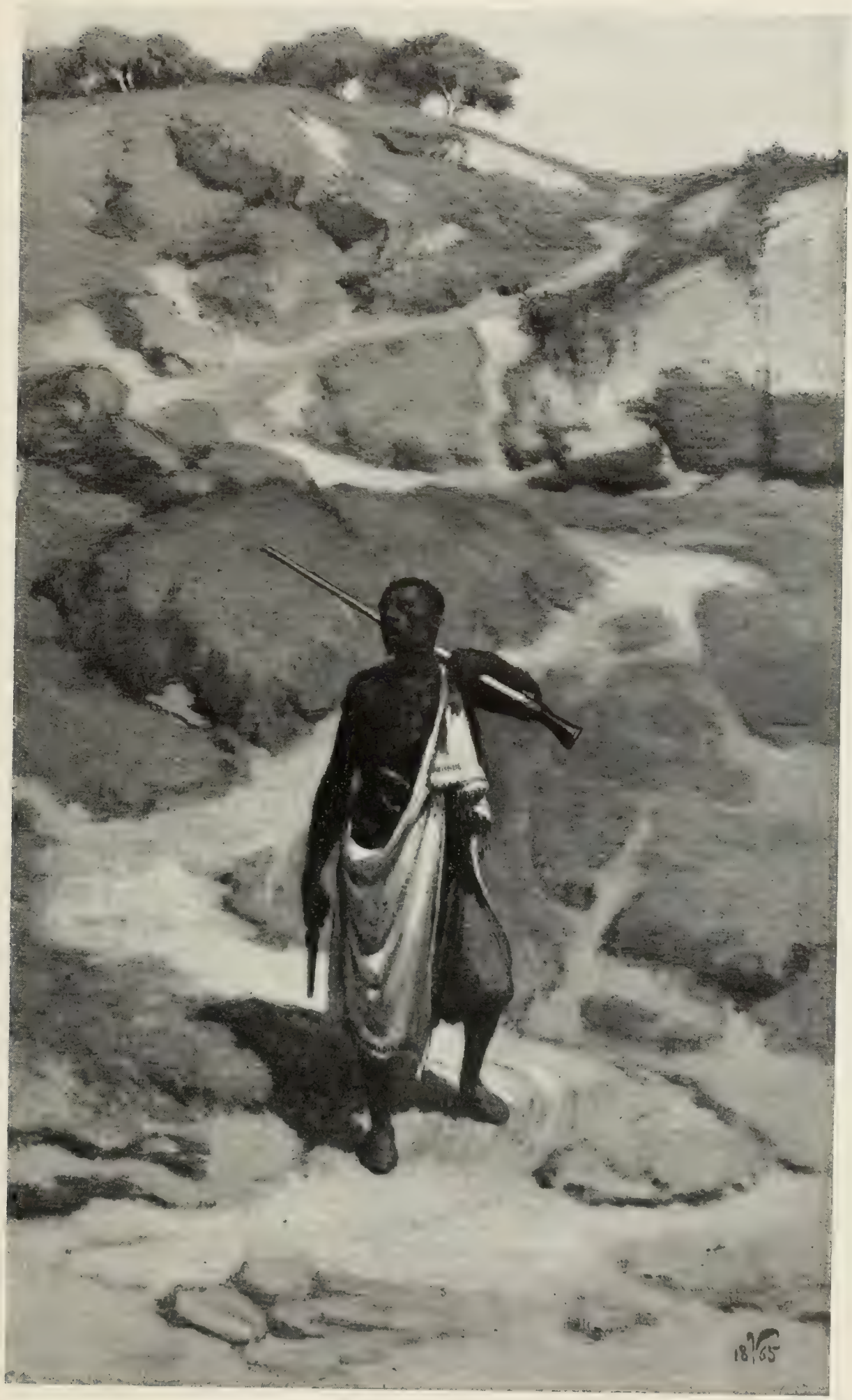
fumbling one and experimental is to be expected, not only from the painter's lack of academic drill, but from the character of the emotion he wished to convey. Mr. Cox has pointed out that Rembrandt the dreamer was never so sure of himself as Rembrandt the observer, the trained painter, and the reason is not far to seek. It is simply that to express the emotional uncertainty of dream one is obliged to forego an explanatory and precise method. Excess of finish is fatal to the mood in which one sees vision, and any method that suggests the intention and leaves ample room for the play of imagination is appropriate for the expression of this mood. Fuller seems to have had an

instinctive apprehension of the kind of treatment which should make a common thing a thing of mystery. He was thoroughly a painter, since the message he conveyed depended in no degree upon the subject of his picture, depended solely upon his choice of pictorial appearances.

Elihu Vedder, born in 1836, represents an altogether different attitude of mind. He also struck the note of mystery, but he embodied in his painting exceedingly definite intellectual ideas. Many of his works give one the impression that they are illustrations of mediæval or classical legends in which the boundaries between the real and the unreal world are extended as no modern mind permits them to be. His human forms are the abodes of foreign spirits, great unhuman powers personified, as in *The Eclipse of the Sun by the Moon*, where the dark-winged angel of the night crouches with mournful splendor above her open book; or, as in *The Pleiades*, where the stars dance, with interlacing arms, to a solemn measure. His mind is of an austere tendency and he holds us to the contemplation of these abstractions with an always noble, but seldom fiery, line and without allurements of color or surface. His modeling, like his ideas, is very definite and somewhat hard, insisting on the roundness of forms and those values which we have learned from Mr. Berenson to call tactile. For that reason, his figures seem extremely real even when they are most expressive of unreal things. Also, his unity of conception and execution; the large simplicity which he gives to his forms makes them seem akin to antique art, ideally powerful and grand. Thus we have in his work three elements seldom found together: the element of romantic concern with legend and myth, with strangeness and with the awful; the element of care for classic qualities of form, and the element of intellectual severity, of clear expression of an idea.

The African Sentinel, which is the one example of Vedder's work at present owned by the Museum, although it is not an imaginative subject, sufficiently indicates the character of his imagination. The dark metallic figure pacing wan rocks and pallid sands under a deep-blue sky has a look of omen. The dreary landscape and the small size of the figure unite to make the former seem important, even overpowering, and the latter at its mercy. The color harmony is cold and stern, the line has dignity and an abrupt force in keeping with the subject. In spite of its few inches of area the picture has the effect of vastness won by the omission of all insignificant detail and by the ample synthetic lines of the composition. It shows us how thoroughly the artist's appeal to the mind is supported by his appeal to the eye and demonstrates the claim of essentially illustrative art to stand beside art that is unconcerned with its subject-matter, when the illustrative quality is effectively yoked to nobility and appropriateness of form. That Mr. Vedder's is an intellectual, not an emotional, art no doubt lessens its appeal to one's deepest interest, which must invariably be spent upon art that touches into life all forms created by it; but there is a life of the mind as well as of the emotions, and this, with its potent and awful realization of the temporal issues of man's fate, is fed by Vedder's grave interrogations and perceptions of universal problems.

Although William M. Hunt was born eight years before Elihu Vedder, he seems the more modern of the two in his art; possibly because he came under French instead of Italian influence during his impressionable years, and possibly because he possessed the temperament which we associate with modern life, an impetuous desire to achieve by swift methods, an overpowering sense of the value of time. He was led in part by his study of Millet's work and in part by his own intuitions toward largeness and simplicity in his forms and unity in his color. He had an extraordinary facility of handling, and it must have required no little self-mastery to eliminate from his work all the redundant detail which he could so easily have rendered and which offers so tempting an opportunity for a dexterous brush. In his painting, however, we feel constantly his effort toward a great style which he did not quite achieve because he did not fully appreciate the innumerable little things, little restraints and little variations of which a great style is composed. His two pictures of the same subject, *The Bathers*, which have been loaned to the Metropolitan Museum, both show this tendency to work for the general effect, the scorn of petty or tawdry or even significant detail which characterizes all his work. *The Girl at the Fountain*, recently bequeathed to the Museum by the sister who served as Hunt's model for the picture, has also this simplicity of effect, which is not precisely a synthetic simplicity; it does not, that is, hint at complexities included in its generalization, but rather at complexities excluded. All students of such art as that of Ingres or Degas, or, to go back, such art as that of Botticelli or the Van Eycks, know what this difference is. Hunt seems to have been as far as possible from a brooding habit of mind in regard to his art—certainly the latter betrays no such habit, and perhaps no one is much of a romanticist who



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THE AFRICAN SENTINEL
BY ELIHU VEDDER



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GIRL AT FOUNTAIN — BY WILLIAM M. HUNT

does not rather persistently brood over his work. He was neither very scientific in his workmanship nor a great dreamer, but he seems curiously to unite the two tempers of mind. With him American art loses for a time its kindness toward romance.



FROM A STUDY IN SANGUINE
BY J. W. WATERHOUSE, R A.

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THE WORK OF FRANK W. BENSON

BY MINNA C. SMITH

SALEM is a city by the sea of the best New England sort, with fine old houses standing in dignity among their gardens, turning formal faces toward the street, as in Hawthorne's day, and with fine old-school townspeople, who look upon Boston as rather new, and upon Bostonians, the best of them, as descended from Salem ancestors. There are not too many towns left, even in Massachusetts, where old mahogany that was always there prevails in furniture, and its tone of antique distinction and stability in the Americanism of the dwellers therein, who are unmixed with any but the pure Puritan strain.

It is of interest that in Salem was born, and in Salem is at home to-day, Frank W. Benson, one of our radical painters, whose name, with that of Tarbell—their names are always linked together—was once tocsin to a lot of young rebels against academic pronunciamentos, himself a leader among them. His plein-air standard is planted these many days deep in conservative soil, as we shall presently see. Its colors float to the breeze no less valiantly than of old, although now he has ceased to be merely associate of the National Academy, but is full-fledged academician. His wonderful *Moonlight at Sea* in the last spring exhibition has all the beauty of romance—and technique!

Mr. Benson must be numbered among our younger men. His forty-five years seem youth to those who were contemporary with the excitement in the latter eighties over impressionism, following upon the discovery that not to Munich but to Paris young America must go for training in accord with our national needs. To the twenty-year-olds of to-day, brought up on fresh air, reared in the knowledge of sunshine, ignorant of midnight oil or of unventilated pre-Centennial ideas about art, our excitement over impressionism is as a tale that need not be told. To them the plein-air movement is, quite simply, a paternal influence upon American art, and the secession of the Ten American Artists in 1897 an historic event, too, almost as deep in the mists of time as the formation of the society itself, the Society of American Artists, now reabsorbed into the Academy. As the conservative son of Salem, his radicalism reabsorbed, his paintings show Benson at his best, a painter of distinguished, good-looking or beautiful people. His portraits have in them the eternal verities of art, truth of feeling, native liking—gift, if you will—and a strong and finished technique.

The portrait of Professor Benjamin F. Clarke, of Brown University, a recent one of Benson's works, has great distinction. There is something in its quality more than in the posing of the sitter in his doctor's gown which suggests that superb Van Dyck on the right wall as you enter the Salon Isabel in the Gallery of the Prado. The conquering of intellect, the personality of the scholar as it affects the artist in both cases, is direct in its appeal to the beholder. Beholder is the right word, for the gentle aloofness expressed puts one in just that mental attitude before both pictures. The subject is a lawyer in the Van Dyck, but the result in each portrait is a permanent record of a human type of brilliant, penetrative order. Comparisons are not out of the way in regard to manner of painting either, and it would be most interesting to see the two pictures side by side. One may well believe that in strength of modeling, in free, spontaneous, sympathetic sweep of brush, in masterly drawing, the Clarke portrait would hold up its head with dignity beside the old master. This is not calling Benson another Van Dyck, or evading modern forms of praise by old-style comparings. It is simply a statement of the power and breadth which he has reached. And with all its universal excellence, New England has claimed her son in

this specialization of a distinctive New England type. John Sargent, an expatriated Yankee of Florentine birth, would almost surely have painted this sitter in a decorative fashion. There was possibly temptation for Benson in the chance, but the deeper knowledge and sympathy prevailed. The result is one of the noblest portraits yet painted in this country. The work is equally good in the *Portrait of a Man*, which is almost startlingly revealing, immensely American in fashion of painting, too, and the hands are, if anything, better painted than the hands in the Clarke portrait.

The artist's portrait of his wife is in his first-rank work. Here is an ancestress for some Salem-descended person of the future to hang on the wall of some Pacific palace of the twenty-first century, and say with just pride, "Such was a gentlewoman of the olden day and such was the fashion of painting her grace and firmness, her delicacy and strength of character, her dependableness and alert vivacity of mind and figure, and, too, her intuitive big eyes and her diaphanous, billowing gown."

The serenity and graciousness, the true portrait distinction of lifelikeness, is also in the *Portrait of a Lady*, gazing out with direct and womanly sweetness upon a well-ordered and not much to be improved world. Some one has called these subjects eighteenth-century ladies, but they are very much alive now, only, like ancestral mahogany, not to be found in every fashionable drawing-room. Breeding and simplicity are as patent in this *Portrait of a Lady* as breadth of handling on the painter's part and effective bringing of the high light on the right side of the face. Again, the charm of thin silk muslin, well offered. In the *Portrait of a Girl* there are beauties of line and poise effective against a landscape background with trees, water and blue sky. *Two Little Girls* is a delightful composition, an open-air picture, the children sitting at the base of a spreading tree, and the sunlight irradiating their faces and figures, the elder already touched with wistful seriousness, the younger wearing the true little sister look. In *My Little Girl* the artist painted his child in white, with blond hair framing a tenderly modeled face with straight, good brows and big earnest eyes with more than a glint of fun in them, and long-fingered hands quaintly held to show good modeling, yet evidently a child-chosen pose, one of the most successful of his pictures. Another portrait is of an elder little girl seated in a stiff, wooden rocking-chair, one of the kind with short rockers and capacious arms. She is holding her hands stiffly, too—they are extremely well shown—and her black-stockinged legs below her



PORTRAIT OF TWO LITTLE GIRLS BY FRANK W. BENSON



PROPERTY OF THE METROPOLITAN MUSEUM OF ART
BY PERMISSION

PORTRAIT OF A LADY
BY FRANK W. BENSON



PORTRAIT OF A MAN BY FRANK W. BENSON

white frock bring her black-shod feet, in new shoes, heels together, in a pose curiously interpretative of charm in the awkwardness of childhood. The fashion of the flowered frock, as well as the date of the painter's signature, 1897, indicate that this subject is now a grown-up, and by the beauty of the large dark eyes and the excellent shape of the head, able to appreciate a child picture which is not beautiful, but holds interest compellingly and well. The *Head of a Boy* is a winning study of light on the brow of a small man-child, with dark eyes of depth and earnestness and a sturdy arm thrusting a hand into his pocket. It is in the large, simple manner of the Clarke portrait.

Against the Sky, shown in the exhibition of the Ten American Artists last year at the Montross Gallery in New York, and winner of the Corcoran Gallery prize of 1907, has, like Mr. Benson's *Eleanor* in the 1908 exhibition, the quality of freedom for which the Ten seceded. The artist himself would tell you, with the genial sincerity with which training of others has infused his criticism, that *Against the Sky* is one of the best things he has ever done. It is worth the affection of the author of its being. It is now owned by Mr. Thomas Cole, of Duluth. The painting shows a girl all in white with a yellowish parasol, a winged hat and gray veil seen against a sky of rolling summer clouds, with some glimpses of blue. It is full of the breath of the open world. The artist's insistent youth is in it, that dower of a man gifted with love of all outdoors.

For three months of every year Mr. Benson leaves even the sea breezes of Salem for wider sea horizon. He has bought a farm on the island of North Haven, on Penobscot Bay, where he is by way of learning new secrets of light and shade, as well as those other things that town dwellers learn when they buy a farm.

It was James Russell Lowell who confessed that he liked better to look at a picture of the sea than at the sea itself from the shore. That sort of thing was going out of fashion in Salem and Boston, as well as in Cambridge, when the young Benson began life as an art student at the Museum of Fine Arts in Boston. He has grown constantly, as his latest pictures give testimony. He is now somewhat more of a plein-air man than he was when he and Tarbell first came home from Paris, prophets of Monet and of Manet. Certainly, he is of the universal in his always deepening appreciation of both the lower and the higher values in an open-air scene. When he was getting command of his medium in those two years in Paris under Boulanger and Lefebre at Julian's, with summers at Concarneau in Brittany, he was never of those overeager to paint the lower values at the expense of the higher ones, nor did his work alarm contemporary criti-



From a Copley Print, Copyright, 1899, by Curtis & Cameron

SUMMER
BY FRANK W. BENSON

cism when he returned to his native land. On the contrary, he began painting good portraits in Salem. After a year or two he was teacher of drawing and painting in Portland, Me.; then he began his work at the Museum of Fine Arts in Boston, most useful and constructive in our art history. For eighteen years he has been an influential and creative teacher of drawing and painting from the nude figure at the Museum School, painting many pictures.

His list of honors during this period may well be summarized here after mention of his exhibition with others of the New at the Chase Gallery, and an important one-man exhibition at the St. Botolph Club, Boston.

He was awarded the third Hallgarten prize, National Academy of Design, in 1889, and the Clarke prize in 1891; the Columbian Exposition medal, Chicago, in 1893; medal, the Mechanics' Association, Boston; Ellsworth prize, Art Institute of Chicago; Cleveland Art Association prize; Jordan prizes, Boston, $500 in 1894 and $300 in 1895; Boston Art Club prizes, $1,000 in 1895 and $100 in 1896; Shaw prize, $1,500, Society of American Artists in 1896; Chronological medal, Carnegie Institute, 1896; silver medal, Carnegie Institute, 1899; silver medal, Paris Exposition, 1900; silver medal, Pan-American Exposition, 1901; Lippincott prize, Pennsylvania Academy of the Fine Arts, 1903; Carnegie Institute gold medal, 1903; gold medal, Louisiana Purchase Exposition, 1904; silver medal, Corcoran Gallery, 1907; Temple gold medal, Pennsylvania Academy, 1908.

Mr. Benson's paintings (apart from his portraits) have much shimmering color and radiance of light, a subtle effect of seeking the decorative in nature herself. It is doubtful if the painter intends such seeking. Very likely he would call it critic's findings, but it is to be found in much of this work.

In his *The Sisters*, for example, now owned by the Buffalo Fine Arts Academy, the color arrangement is first. The living little girls who are at play in the scene take their place secondarily as part of the scheme of a decorative summer day by the sea. The multiple tones of gold and rose, and green-shadowed, broadly painted grass, the pink and green and blue of the salt water in the background, the white and rose of children's clothes and skin, with sunshine flickering engagingly upon small girls' faces, are given with fidelity to fact that would be almost overdecorative for the subject announced, were it not for the breath of child pleasure in the care of Mother Earth and Father Ocean that is in the picture. Those who are most devoted to painting for painting's sake cannot avoid seeing that on this canvas.

The *Portrait of a Lady*, at the Metropolitan Museum of Art, is a striking example of Mr. Benson's decorative bent. It is a fascinating arrangement in green and black. The shadowing of the hat above brows and eyes, the whole scheme of light and shade, is brilliantly Bensonian. But one would be willing to wager connoisseurship that a painting with such astounding drawing of the arms in odd sizes—yes, two lengths—will not rank with Benson's best pictures in the long test of time. In the arms of the lady of *The Black Hat*, owned by the Rhode Island School of Design, the tendency to this same effect may be seen, but restricted within an every-day amateur's grasp of beauty in design. Both pictures have *cachet*, modernism, style contemporary. *Pomona*, exhibited at the Architectural League in 1905, has these qualities.

There are seven of Mr. Benson's pictures in the Library of Congress at Washington, three ceiling panels of octagonal form about six feet in diameter over the south corridor entrance of the main hall and four small circular panels on the wall in the same hall. The ceiling panels represent the three Graces, Thalia, Euphrosyne and Aglaia. Thalia is in white, with a touch of blue and a gold lyre. Her draperies are blue, and pale blue is in the sky at background with rosy gray clouds and dark stems of trees. The four wall panels represent the four seasons, Spring with a bud fresh plucked from a blossoming bough, Summer with garlands in her arms and on her hair, Autumn in a drear, windy landscape and Winter with a Vedderesque sweep of hair and draperies.

Another *Summer*, in the S. T. Shaw collection in New York, the Shaw Fund prize picture at the Society of American Artists in 1896, is one of the permanently successful of Mr. Benson's decorative paintings. Its sentiment is deep, its drawing as masterful as in the best of his portraits. There is in it graciousness of an ideal sort. The composition is simple. The sense of atmosphere such as mortals breathe is infused with finer hints of ethereal life; fact of a beautiful model is translated into a beautiful picture that means inevitably to the humblest as well as to the most paint-wise admirer—Summer! M. C. S.

ANNOUNCEMENT is made of the seventh annual exhibition of the Pennsylvania Society of Miniature Painters under the joint management of the society and the Pennsylvania Academy, to be held from October 17 to November 9, inclusive.



Owned by Rhode Island School of Design

THE BLACK HAT
BY FRANK W. BENSON



Copyright, 1907, by N. E. Montross

CHARLES G. GLOVER PRIZE, 1907
PROPERTY OF THOMAS F. COLE, ESQ.

AGAINST THE SKY
BY FRANK W. BENSON

SOME DRAWINGS BY J. W. WATERHOUSE, R.A.

To the real art lover, the man who can appreciate the finer qualities of artistic achievement, there is a particular fascination in the drawings done by an artist of proved capacity. Work of this character makes a strong appeal both to the intelligence and the imagination of the serious student because there is in it a special revelation of the artist's own conviction, and because it is presented with a certain directness of statement which makes this conviction plainly intelligible. It has by virtue of its spontaneity a meaning which is completely apparent, and it conveys simply and without circumlocution a personal impression that is all the stronger because it is not obscured by any consideration for unnecessary details.

Oddly enough, the generality of modern collectors do not seem to value very highly the work in which this personal impression is most evident; they do not respond, like the genuine art lovers, to its fascination, and apparently they do not enjoy its specific qualities. What collecting there is at the present time is mainly picture buying, the acquisition of those elaborated performances on which the artist has expended prolonged labour and in which he has often sacrificed spontaneity in an effort to attain a not always desirable completeness. The picture attracts the average man because it has a subject, and tells a story which can be realised without any serious strain upon the intelligence; and he finds also some satisfaction in the reflection that it has obviously cost the artist who produced it a vast amount of trouble. The buyer feels that he is getting his money's worth, that the sum he has to pay is a more or less reasonable equivalent for the time and energy expended by the painter, and that there is a sufficient commercial justification for the price put upon the work.

But the drawing does not bear this stamp of laborious effort; in the collector's view it is but a slight thing, easily done and too accidental in its success to count as a serious achievement. The comparative smallness of the price asked for it is, too, a sign of unimportance; he cannot imagine that anything inexpensive can be worth possessing, for he knows no standard save the commercial one, and his business instincts induce him to believe that the value of an article is in direct relation to the price which it will fetch in the open market. To buy drawings which are offered to him for a few pounds would be, he feels, a kind of confession that he was wanting in business principle; it would be almost a reflection on his credit, and would suggest to men with minds like his own that he was lapsing into æsthetic



STUDY IN SANGUINE BY J. W. WATERHOUSE, R.A.

eccentricities unworthy of his solidly respectable position in the world.

All this misapprehension has its origin in the fact that what artistic taste he possesses has not been sufficiently developed to enable him to judge a work of art by its own inherent merits rather than by outside circumstances. His perception is not acute enough to guide him in forming an opinion about things which do not conform to everyday conventions, and consequently he cannot see why the slighter artistic exercises, with their absence of elaboration and want of what is inappropriately enough called finish, should be given the close attention demanded by the serious lovers of art. His imperfect æsthetic intelligence leads him to despise what he does not understand, and causes him to overlook the actual importance of work which lies outside the narrow range of his experience. This imperfection of taste is the more annoying because it has the effect of discouraging the production of beautiful things which would give infinite joy to the real connoisseur. Many artists who have the power of exquisite draughtsmanship would increase their activity in this direction if their performances were accorded a more general appreciation, and many more would take pains to preserve the drawings they do for their own purposes of reference. But because the drawing as a work of art is undervalued by the people who profess to be art patrons, it is to a great extent excluded from the recognised forms of expression ; or, if it is produced, it is destroyed by the artist himself as not worth keeping because there is no one by whom it is likely to be wanted.

Yet there is proof enough in the studies by Mr. Waterhouse, which are reproduced here, that the drawings of a painter with so marked a personality, and such a true sense of style, must be ranked among the greater achievements of modern art. To deny that work of this order is important, to suggest that its existence is a matter of no moment, to dismiss it as something trivial which the discreet collector need not notice, would be sheer folly ; such productions claim the most serious consideration and they have qualities which only the man who is blinded by convention could fail to perceive. They sum up decisively most of the salient characteristics of a painter who, by his consistent pursuit of a noble ideal, has won his way to the front rank of the British school, and they suggest with exquisite



STUDY IN SANGUINE BY J. W. WATERHOUSE, R.A.



FROM A STUDY IN SANGUINE
BY J. W. WATERHOUSE, R.A.

expressiveness the individual charm by which the whole of his work is distinguished.

For Mr. Waterhouse is one of those happily endowed artists who has an ideal, and in the pursuit of it allows no side issues to confuse his intention. He lives in a world of his own imagining, a world which knows nothing of the stress and turmoil of modern life, and in which the dominant note is a kind of gentle melancholy without bitterness and without sentimentality. The people he paints are not divested of human passion, they are not empty abstractions to whom emotion is impossible; but their passion and their emotion have a tinge of poetic sentiment which restrains them and prevents them from giving way to any extremes of feeling. In his art there is a restfulness which is peculiarly satisfying, a delicate reticence which comes as a real relief from the strenuousness of the times in which we live; and there is, too, a romantic grace which is not artificial or obviously invented, but really the outcome of the artist's own æstheticism. Romanticism is to him the chief article in a very sincere creed; while the grace of his design and the rhythmical beauty of his composition are the natural results of his cultivation of an instinctive understanding of decorative subtleties. To say that he works under a conviction hardly expresses his attitude towards art: he works rather under a sentiment which is so absolutely temperamental that it guides him without any conscious effort on his part.

It follows that in everything he does his personality is definitely felt, and that his work derives from this personality its persuasiveness and its power to charm. In his drawings, as in his paintings, there is nothing that is not entirely in accordance with his belief; and the manner of these drawings is as characteristic as the sentiment by which they are pervaded. Their elegance of line, their tenderness of touch, and their daintiness of suggestion, reflect the mind of a man who thinks tenderly, and who has the poet's power of subordinating, or eliminating entirely, everything which might become a jarring note in a properly ordered harmony. Their power and their firmness of statement show that his tenderness is without any taint of weakness and that the possession of a poetic temperament does not imply in his case any lack of decision on technical questions. Indeed, one of the greater virtues of his draughtsmanship is its certainty; he draws with the directness and confidence of a man who is in no doubt concerning his intentions, who knows what he desires to express, and who has by sincere self-discipline brought the practical details of his craft completely under control. Such a combination of qualities, and such a perfect adjustment of hand to mind, can be the more admired because few artists attain this completeness in anything like the same degree.



CHALK STUDY

BY J. W. WATERHOUSE, R.A.



FROM A CHALK STUDY
BY J. W. WATERHOUSE, R.A.

Not less does the purity of his romanticism deserve to be unreservedly commended. In these days when an indefensible popularity is accorded to the sickliest or the most trivial sentimentality, or to the most blatant sensationalism, the reticence of Mr. Waterhouse's work is most welcome because it provides the best corrective to the general trend of the public taste. An artist who can express so much without any straining after obvious effects, who can tell his story with the simplicity that is natural to a sensitive and reflective mind, is a teacher worthy of all respect. He points the direction from which improvement can come and sets an example by which other sincere artists can profit if they wish to avoid the commonest faults of modern pictorial art. Romantic feeling, when it is kept free from weakness or exaggeration, has a persuasiveness which can be fully appreciated, though it is, perhaps, a little difficult to analyse. It creates a kind of atmosphere which veils the more material facts of the subject chosen and gives to it a subtle beauty; but this atmosphere must not be allowed to obscure essential realities. Mr. Waterhouse unquestionably understands how it should be suggested, how it should surround and soften the dramatic details of his motive and yet leave sufficiently defined the artistic truths on which he desires to dwell. In his drawings can be seen something of the preparatory processes by which he builds up the complex harmony of his pictures. They explain the spirit in which he works, a spirit always sympathetic, always sincere in its search for the highest type of beauty, and always consistent in its intention to find in nature what will agree best with his ideals. He lets nature guide him, but he selects from what she has to offer only so much as he needs.

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Mr. E. A. Hornel's picture *Tom-Tom Players*, of which a reproduction was given in our June number, has been purchased by the Trustees of the Manchester Art Gallery.



STUDY BY J. W. WATERHOUSE, R.A.



FROM A CHARCOAL STUDY
BY J. W. WATERHOUSE, R.A

HOMER MARTIN: AMERICAN LANDSCAPE PAINTER. BY A. NATHAN MEYER.

STANDING before a landscape by a contemporary, Homer Martin once exclaimed: "Here is a fine example of the subordination of the things that *are not* for the things that *are*," and in saying this he unconsciously struck the key-note of his own work. For, in so far as it is ever possible to do so in a single word, the art of Homer Martin may be summed up by the word elimination. He possessed to an exceptioned degree the power to wrest from the scene before him its very heart, to seize the essential—the elemental.

This was something more than the mere result of his method of work, which was to take quick sketches on the spot with memoranda of colour, letting the painting of the picture go for months, and sometimes years. It was something more than the mere facility of the sketcher to obtain a swift record of the big constituents of a scene. A study of the man, as well as of the artist, convinces one that it was rather an expression of his own strong individuality. Nor was it attained by a conscious struggle, by the deliberate weighing of everything that was before him, rather it was his way of seeing things. As we cannot conceive of a big character harbouring small thoughts, so we cannot conceive of a painter with a big vision being disturbed by the small things in nature; only the "things that are," only the things that counted, were seen by Homer Martin. And by no means was it only in painting that he revealed this wizardry in reaching the heart of a subject; his friends, even from mere boyhood, used to regard him half in admiration, half in envy, for his power of achieving "short cuts."

Homer Martin was born in Albany, New York, October 28th, 1836, the sixth generation of Martins to be born on American soil. His ancestor, William Seaborn Martin, really was born at sea on his parents' voyage from England to America in 1650. His father was a carpenter, an exemplary man, loved as well as respected by all his neighbours. On leaving school, Homer was placed for a short while in his father's shop, but his long slender fingers could not refrain from ornamenting smoothly planed boards with irrelevant trees and mountains. Then he became a most reluctant shop-clerk, discharged soon after for incorrigible indifference to the customers, and next he entered the architect's office where the chief criticism of his work was his tendency to look upon all smooth surfaces, including architectural plans, as materials on which to draw landscapes. At last the youth's undoubted talent came to the notice of E. D. Palmer, the sculptor, who prevailed upon Martin's parents to allow him to pursue unhampered the only career in which he would be worth his salt.

If there ever was a self-taught painter, it was Homer Martin. Sometimes he is called a pupil of James Hart, although the facts are that his first studio was one hired of Hart, who may have given a couple of weeks' guidance before he took his leave.



:STUDY BY J. W. WATERHOUSE, R.A.

James Hart and his brother William were among those American landscapists who are apt to be rather loosely grouped together as the "Hudson River School." The general note of this school is supposed to be a faithful rendering of the scene and locality before them, done with great painstaking and literalness, carefully concealed brushwork, and very thin paint. I think sometimes not enough praise is given for the courage which divorced them from the literary and borrowed inspirations of those who immediately preceded them, for the sincerity of feeling which turned their eyes to the nature about them, and for the real knowledge of the things painted.

However quickly Homer Martin saw that painting consists, not in giving us nature, but the impress of nature on the artist's soul, yet there is not the slightest doubt that the careful detailed studies that he made as a young man gave him a wonderful knowledge of outdoor nature. To look on some of the careful studies of rocks, brooks, leaves and tree-trunks that he made as a young man, and that hang to-day on the walls of a few homes in Albany, is to give another proof—if one were needed—that in Art one can omit only what one has first mastered. William Morris Hunt used to tell his pupils to keep themselves in the habit of drawing from memory, because in that way "so much is forgotten." Homer Martin would have appreciated the value of this advice; yet, since we know that his memory for details was marvellous, we may be sure that the quality of elimination which we find in his work was not the result of forgetting, but rather the result of his knowledge of art. Yet while it was elimination, it was never accompanied by any bareness, any sacrifice—all was there that was needed to fill the canvas. There was undoubtedly much lying about the sand dunes of Newport that is not contained in his great picture *Newport Neck*, owned by the Lotos Club of New York, yet the truth of the picture is perfect—the loneliness, the tender brooding beauty with a certain note of austerity in it, the vast solemn sweep of the sky, the brilliant sapphire-blue of the ocean beyond—just a narrow strip, yet with all of the early evening horizon, the greying of the shallow waters of the inlet—all the truth is there that really belongs to the province of art.

If I have insisted somewhat upon this quality of elimination it is because it appears so extra-



"THE HARP OF THE WINDS" BY HOMER MARTIN

(In the Metropolitan Museum of New York)



"DELIA LAKE, ADIRONDACKS"
BY HOMER MARTIN

(By permission of Otto Heinigke, Esq.)

ordinary when we consider the upbringing of Homer Martin and the art ideals of his contemporaries. Even as far back as 1859-60 his pictures show a distinct advance over the work that was being done about him; an advance in poetry, in colour and in composition. In 1870 he painted a picture of *Lake Sanford* in the Adirondack Mountains, which clearly stands alone among the landscapes of that date. Its colour is marvellously brilliant, and even if it is not painted in as free and broad a stroke as later, yet it is certainly broad and free enough to make almost every other picture of the same year seem, in comparison, like a coloured photograph, for it is the general result achieved that should count.

In the winter of 1862-3, Homer Martin with his young wife settled in New York. His first trip to Europe took place in 1876, where he first met Whistler, who promptly recognised his quality as a painter and invited him to work in his studio. This acquaintance with Whistler ripened still further into friendship during Martin's next visit to Europe, in 1881, a visit which lasted for five years. While Homer Martin was one of the first to place Whistler where he really belonged, yet he was too strong an individuality to show in his work the influence of any painter, however profoundly admired. He was one of the very first to appreciate the charm and poetry of Corot, even from such examples as he could see in America, yet no one could say that there is even a note in his canvases that suggests Corot.

There are certain pictures by Martin which we know were painted in Whistler's studio, and certain touches here and there make one feel that he had gained in seeing for a while with Whistler's eyes, but there is absolutely nothing that for a moment suggests imitation. Look about the pictures that are hung to-day at the exhibitions, and it will be seen that it is not easy at once to admire Whistler and not reflect him. It would be interesting to know what canvases of Martin's were seen by Whistler. I know of one wonderful green glowing night picture that was painted in Whistler's studio, and one might be tempted to see in the jewel-like quality of it something of Whistler's own manner, only the strange thing is that I have seen another night picture by Martin painted many years before in New York and possessing the same glowing, almost iridescent quality.

According to the recollection of Mrs. Homer Martin very little of importance was actually painted by her husband while abroad, he having given



"LAKE ONTARIO DUNES" BY HOMER MARTIN

(By permission of Otto Heinigke, Esq.)



(By permission of The Century Club, New York)

"LAKE SANFORD." BY HOMER MARTIN

himself up rather to filling his note-book with data for the future—it was "seed-time," as she calls it. However, it is certain that some kind of an exhibit of his work was held in London, for one of his intimate friends remembers distinctly having read a notice in a London paper praising his work highly and ending with the remark that it was quite certain that America did not as yet appreciate what a great colourist it had in Homer Martin.

It was quite characteristic of his methods, that one of the few pictures which we know he did work on while in Normandy was *The Sand Dunes of Ontario*, now at the Metropolitan Museum of New York. It is a picture highly characteristic of his way of re-stating nature, of putting on canvas more than what a photograph would yield, of capturing the very spirit and character of the place. It becomes not a certain spot on the shores of Lake Ontario, but is translated by the painter's mastery into an epitome or summing up of the spirit of wild and waste places where the stormy winds work their own wild will.

If the long stay abroad, most of which was spent in Villerville and Honfleur, France, was responsible ultimately for the painting of many Normandy subjects: *The Harp of the Winds*, *A Normandy River*, *The Honfleur Light*, *The Old Church at Criquebœuf*, *A Normandy Farm*, *The Sun Worshippers*, *The Mussel-Gatherers*, and others, yet his work always remained his own. The greatest landscapes, like the greatest portraits, owe more to the impress of the artist upon the subject than that of the subject upon the artist. Therefore, take the beach at Villerville, the harbour at Honfleur, or the hills of New York State, and one will have no difficulty in recognising the touch of Homer Martin. And it is because of this power of transfusing realism with imaginative art, that I have some regret that we have not more pictures by him of our own American landscape.

Although I have admitted that his American landscapes are peculiarly dear to me, yet there is no doubt about his power to render the Normandy landscape in a manner quite his own. Take, for instance, *The Old Church at Criquebœuf*, a subject which has been painted by so many: I am quite certain that none of the pictures bears a very strong likeness to the one painted by Martin. I have seen a photograph of the church as well as the original pencil-drawing by Martin, and a comparison of the two is instructive in showing how strong a sense of composition he had—how much of the charm



"THE OLD CHURCH AT CRIQUEBŒUF" BY HOMER MARTIN
(By permission of Samuel Untermeyer, Esq. Photo: Curtis Bell)



"A NORMANDY FARM" BY HOMER MARTIN

(By permission of Mrs. L. G. Blcomingdale)

of the painting is due to his admirable instinct for omission. But, of course, its chief charm lies in its colour—that of a rare old tapestry. Indeed, where it hangs to day, in one of the great country houses of America, it almost touches a wonderful old tapestry, which, instead of dimming its beauty, seems to heighten it. This picture has been called by Boutet de Monvel, the well-known French painter, "the greatest landscape ever painted in America." He further declared that it was equal to the best of Théodore Rousseau's work, yet it was unlike anything that Rousseau had done, and he marvelled that in a new country like America a man could work out his own salvation and produce such a masterpiece. It crowns a room which all that Art and Nature in unison can do has rendered a fitting shrine for this masterpiece of one of America's greatest landscapists.

During his life, save among an enthusiastic coterie (and even there more for his delightful personality than for his work), he was not appreciated. His pictures either did not sell at all or were purchased by friends. One of his most characteristic pictures, *The Westchester Hills*, lay unsold at an old farmhouse for twelve years, and at last—two years after his death—brought two hundred pounds. A few months later it sold at auction for nine hundred and fifty pounds, again fetching from its present owner one thousand and sixty pounds. To-day it is practically impossible to buy a really important example of his work, and it is certain that when the occasion comes the fortunate buyer will have to give over one thousand pounds for it.

Yet nothing could be further from the truth than to imagine in Homer Martin anything of the soured genius who resents the fact that the world does not appreciate him. If the buying public neglected him, his friends certainly did not. Never was one surrounded with a more delightful, distinguished, and really helpful group of intimates. For, unlike many artists, he did not have artists alone for his friends, but the leaders in many professions—editors, critical writers, poets, musicians, physicians, and bankers (of the last perhaps one might wish there had been more). At the Century Club, which boasted a membership of the choicest spirits of the New World, Homer Martin was always certain to be the centre of an admiring group. Whatever was the topic of conversation, he was certain to have something to say that was worth while, and over all the serious suggestiveness of his conversation played his delightful humour, a humour which at times became wit, yet never hurt. With all his keen knowledge of art, his criticism was never iconoclastic—it was one that built up, never one that tore down. However poor he was, no worthy artist ever came to him without getting whatever help it was in his power to give. He was big enough even to be able to

look without bitterness on the success of men far inferior to himself. His wife tells me of an incident in Normandy, when, having had a picture returned to him which he had hoped to sell, he had cried out in great agony of mind: "There seems to be absolutely no place on this earth for me!" Yet this was a note seldom struck even before his wife.

In 1893 Homer Martin moved from New York to St. Paul, Minnesota, whither his wife and two sons had preceded him. Here, as his letters show, he missed his cronies sadly. Nevertheless, he worked very hard and led a quiet life, which undoubtedly improved his health. At one time he went alone to an isolated farmhouse and painted three pictures, *The Harp of the Winds*, *The Normandy Farm* and *The Adirondacks*, upon the success of which he counted strongly. It is pleasant to remember that at this time a reunion was arranged by some of his Club friends, who paid his expenses to New York and smuggled him gleefully into a room where a dinner was being given by some "Centurions," his advent giving rise to general rejoicing. He lingered in New York for some weeks, pathetically reluctant to make the final parting. The hand of death was already upon him, and there was the unspoken consciousness of the last good-bye in the leave-takings that were gone through day by day, as he vowed that the next day would surely see him westward bound.

In the autumn of 1895 the three pictures (now looked upon as equal to anything he has done) were sent to New York to be sold. The pictures failed to find a purchaser and their creator, who had been full of hope, became greatly dejected. Let us not suppose that they passed without recognition; there were critics who knew enough to praise them. Looking at their wonderful glow of colour, it is difficult to believe that they could be the work of a man practically blind. He had never had good vision, and since 1890 it had been growing steadily worse. At last, in 1892, it was known that the optic nerve of one eye was dead and the other partly clouded by a cataract.

After the keen disappointment of not finding a purchaser for his pictures, "this was the end, so far as painting went," says his wife in her little book of reminiscences. Yet letters I have seen prove conclusively that he continued to experiment with other pictures, that he was full of new ideas, and even felt himself to be on the point of making some valuable technical discoveries. Yet all this work was apparently scratched out, and we are left to wonder what were the splendid dreams that possessed him. He died at St. Paul, in February, 1897, in his sixty-first year. A. N. M.

THE SCULPTURE OF BERTRAM MACKENNAL. BY W. K. WEST.

AMONG the many capacities which go to make up the complete equipment of an artist, there is none which gives him such an indisputable claim upon the attention of all art lovers as the power to express himself in a convincing and strongly individual manner. There is something peculiarly persuasive in originality that is free from



FIGURE FOR A TOMB BY BERTRAM MACKENNAL.



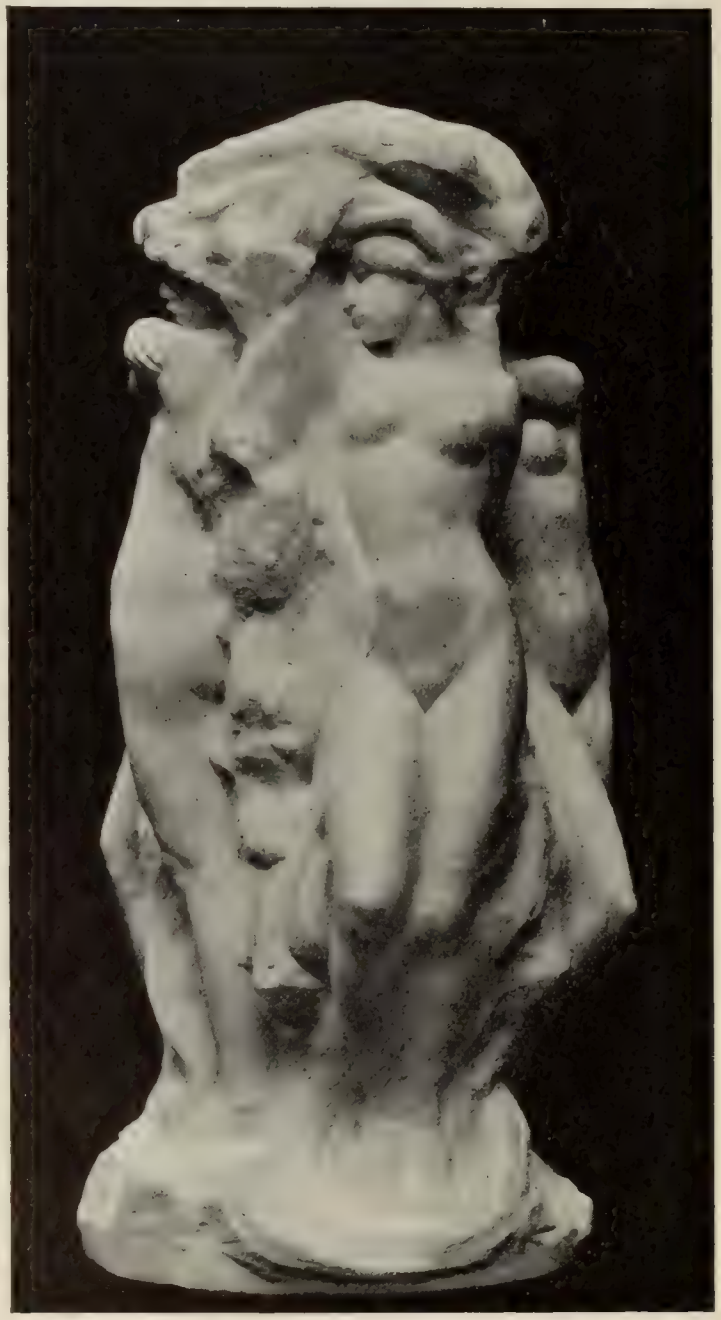
"THE MADONNA AND THE CHILD CHRIST" BY BERTRAM MACKENNAL

Bertram Mackennal, Sculptor



PORTRAIT BUST BY BERTRAM MACKENNAL

Bertram Mackennal is entitled to the prominent position which he occupies among the best of the younger sculptors in this country. He was born at Melbourne in June, 1863. From his father—also a sculptor—he inherited the artistic instincts by which his career has been shaped, and in his home surroundings he received those first impressions which he has since developed in such an admirable manner. His systematic training commenced in the Melbourne Art School, where he was given a useful grounding of technical knowledge; but the desire for wider opportunities led him to leave Australia for London in 1882. In the following year he became a student in the Royal Academy Schools, only to move on again a few months later to Paris. For the next five years he divided his time between Paris and



"THE ELEMENTS" BY BERTRAM MACKENNAL

eccentricity or straining after exaggerated effect, and there is a special attractiveness in really fresh and intelligent unconventionality. So many men whose executive skill is beyond question are content to follow in the wake of their predecessors, and to repeat, with few modifications, what has been done by others, that the comparatively rare exceptions, who are independent in thought and practice, deserve special consideration. They keep alive the love of invention, which is one of the surest aids to artistic progress, and they encourage in their fellow workers a spirit of wholesome emulation.

It is as one of these exceptions that Mr.



"THE DANCER" BY BERTRAM MACKENNAL

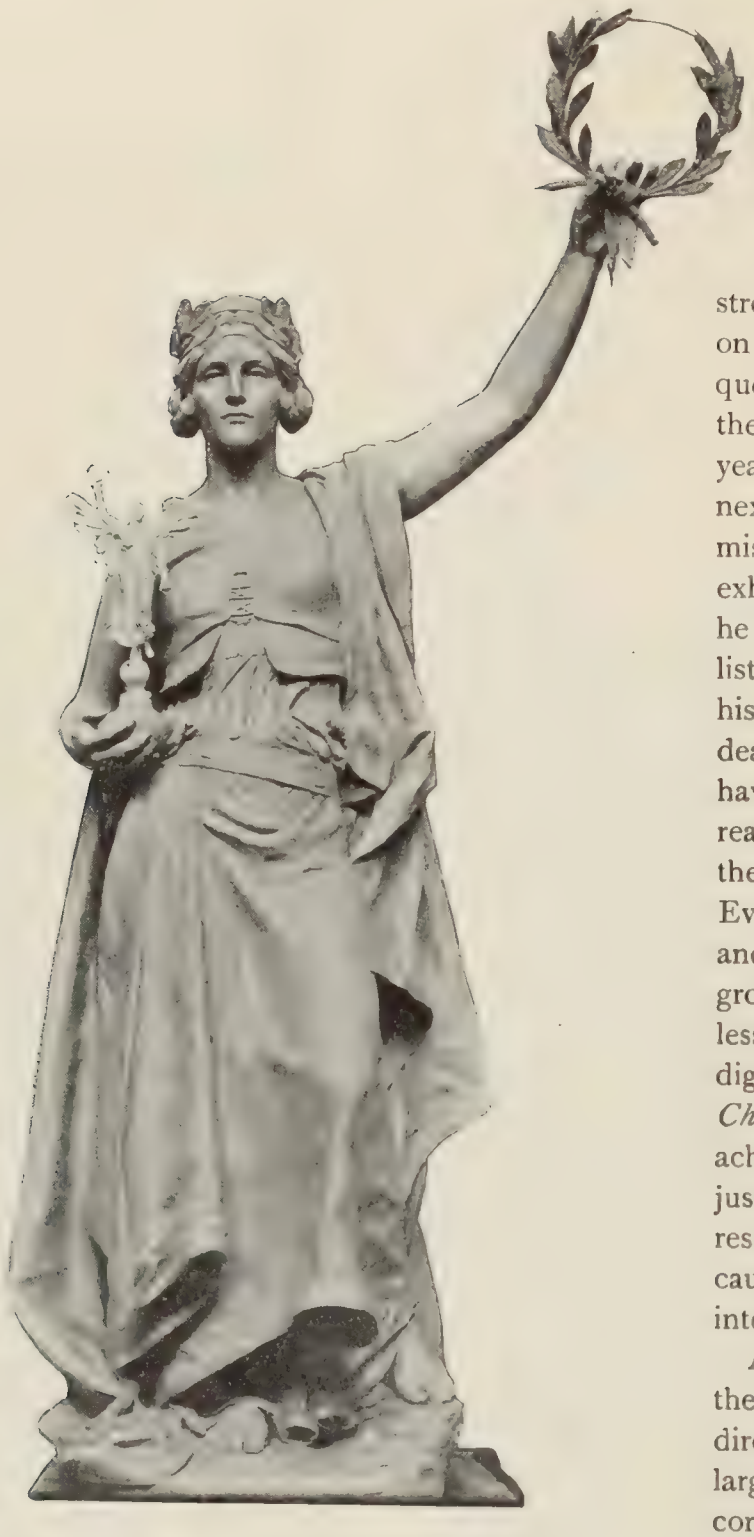
Italy, studying closely all the examples of modern and ancient sculpture that came within his reach.

This period of foreign study had, indeed, a very definite influence upon his mental growth. In the amazing virility of Rodin's work he found much that roused in him a spirit of emulation and stirred him to attempt the most vigorous assertion of his beliefs. He did not set himself to copy the methods of the French master, but sought rather to make himself a sculptor of the same fearlessly individual type. He was fascinated by Rodin's independence, by the uncompromising strength of his personality, and by his never-failing robustness of imagination; and, as these qualities seemed to him to be especially worth cultivating, his chief efforts were directed to the development of all that was strongest and most personal in his own artistic nature. At the same time he was fully conscious of the need for acquiring a sense of style and a feeling for grace in design and arrangement; so to his worship of Rodin he added much serious study of the earlier French sculptors in whose productions appeared that combination of skilful modelling and elegant line composition which he believed to be most worthy of attention.

In 1888 he left Paris and returned to Australia, where a commission to execute two large panels



CENTRE-PIECE FOR TABLE BY BERTRAM MACKENNAL



"GLORIA" BY BERTRAM MACKENNAL

for the Parliament House at Melbourne awaited him. This commission had been gained in competition, so clearly he was even then able to give a good account of himself both as a designer and a worker. For three years he remained in Australia, but then he came back to Paris and sent his first work to the Salon in 1892; and in the following year was awarded a *Mention Honorable* for his *Circe*. This statue appeared at the Academy in 1894, soon after he had settled in London. It made a considerable stir in art circles, for its originality of manner and its technical strength were generally recognised, though certain audacities in its treatment jarred upon the susceptibilities of the more old-fashioned members of the profession.

Another statue, which in a different way was quite as notable as the *Circe*, was at the Academy in 1895. It was a nude female figure—*She sitteth in the high places of the city*—finely modelled, and full of strong character, and as worthy of praise on account of its newness of idea as for its unquestionable technical power. By its appearance, the impression that the sculptor had made the year before was certainly not diminished. His next large work was the statue of *Oceana*, a commission from the Union Club at Sydney; it was exhibited at the Academy in 1897. Since then he has made many memorable additions to the list of his achievements. Of special interest are his statues *Diana* and *The Dancer*, because they deal with problems of movement and action and have qualities of modelling which are within the reach only of a sculptor who has thoroughly studied the structure and character of the human form. Even more remarkable, both as a technical exercise and as a piece of subtle design, is his exquisite group, *The Elements*; and there are beauties not less notable in his *Gloria* statue and in his nobly dignified composition, *The Madonna and the Child Christ*. In these he has attempted much and achieved much, but his attempt has always been justified by the sincerity of his intention, and the result is distinguished in the highest degree, because he has the power to completely realise his intention.

A different phase of his practice is illustrated in the *Centre-piece for Table*, which is in its particular direction every whit as characteristic as any of his larger pieces of sculpture. It is full of that decorative purpose which he keeps so consistently in view in the whole of his art. This decorative instinct he has cultivated most assiduously; evidences of it are to be noted in nearly all his ideal figures and in the fanciful treatment of the bases of his portrait busts. It is equally indisputable in his ordering of the larger masses of a colossal statue or important memorial. His two statues of Queen Victoria—one, seated, beneath a canopy, for Lahore, in India, the other, standing, for Ballarat; his memorial to the late Sir William Clarke, at Melbourne; and his colossal bronze figure of the Hon. T. J. Byrnes, for Brisbane, all show the decorator's desire to select and arrange, and the designer's capacity for tempering realism with tasteful contrivance. Even in his portrait busts he is not satisfied with the simple

attainment of an obvious likeness, there must be composition as well in the lines and grace in the pose of the head. The result must be, in the best sense of a hackneyed word, artistic, and must prove that he has given thought to matters which lie outside the range of the ordinary realist.

If a series of his busts is examined, this pervading note of design becomes very significant. It gives to them all a characteristic charm and an air of distinction that is too often wanting in sculptured portraiture. From it came the dignity and strength which made his bust of Madame Melba, finished some years ago, such an emphatic success; and to it is equally due the elegance and refinement of many others which may fairly be taken as representing the later stages in his progress.

Indeed, it may truly be said of Mr. Mackennal that his whole artistic life has been given up to finding ways of expressing an æsthetic conviction which is an inseparable part of his personality. His audacity, his love of experiment, and his fondness for striking departures in technical processes have been kept under proper control by an innate instinct for decoration. By virtue of the possession of this instinct, he was saved in his student days from falling unduly under the influence of this or that master, and was enabled to select from the methods of each one whom he admired just what was wanted to amplify and perfect his own equipment of knowledge. He was conscious of a dominant intention by which his whole production was to be governed, and to this intention he has fitted every fresh suggestion which has come to him in his contact with other earnest workers.

Under the guidance of such a conviction, the changes in style which can be perceived in the series of his productions have been kept in a quite consistent sequence. They have come one after another in an orderly fashion, marking logically the way in which his perceptions have kept pace with his self-reliance. At first, with the natural inclination of a vigorous man, he worshipped strength pure and simple, and sought to make his work uncompromising in its audacious protest against mere elegance; but later, as his experience widened, he came to see that grace and power could exist side by side, and so the intentional angularities of his earlier work have given way to more suave and flowing arrangements of line. The more he matures the more he appreciates the value of beauty of contour and modelling, and the more his interest grows in those refinements of manner which stamp the artist as a man of real taste. But in acquiring delicacy he has not sacrificed his vigour; he has merely rounded off and completed his sturdy personality. He is a man of singularly well-balanced capacity, and it is easy to understand why there should have fallen to him a more than ordinary share of success.



"MOTHER AND CHILD" BY BERTRAM MACKENNAL

THE ETCHINGS OF DR. OTTO GAMPERT, OF MUNICH. BY PROF. DR. HANS W. SINGER.

More than ten years ago I was writing a series of articles on English etchers for a Vienna art magazine, and applied, among others, to Mr. Oliver Hall for permission to reproduce some of his fine work. Upon that occasion he favoured me with a letter in which he discussed the question of soft-ground etching. I was at liberty to publish the substance of it then, and I feel sure he will have no objection to my repeating the principal passages upon the present occasion, as it has not lost any of its interest in course of time. He wrote:

"To me the subject is an extremely interesting one, and the more I study it, the more its possibilities as a distinctive art become apparent. I claim for it a position between that of mezzotint engraving on the one hand and etching on the other. I have made it a special study this past winter, for I know of hardly anyone (unless it is Frank Short) who understands or recognises its capabilities. Unfortunately, at the present day the public cannot, or will not, see the qualities of this art. Even the etchers themselves (except a few) understand little but the pure line. We want a *good deal* more breadth of interest and feeling amongst them!

"I want to dwell more on the capabilities of the art! The quality of line that you get with 'soft ground' is peculiarly that of softness and richness, as opposed to the more wiry line of ordinary etching. It is not unlike the lithographic line, only in lithography it is difficult, if not impossible, to get strength without blackness. How far complete tonality can be got as in mezzotint engraving I cannot yet say, but one must not forget that (as in many of the arts) its chief charm is its suggestiveness, so that if all the more delicate gradations of tone *could* be got, it is a question whether it would be desirable.

"Frankly to put tone where you want it, and to leave the rich expressive line to indicate form elsewhere, *should be* the object of the artist.

"Where I have found 'soft ground' of most use is, I think, in doing skies. In pure line etching the sky can only be indicated by the fewest lines, for if you try to express tone by repeated filling-in with short lines, the whole spirit of



"EVENING ON THE MOORS" (SOFT GROUND ETCHING) BY OTTO GAMPERT



"ON THE WÜRM." FROM THE SOFT GROUND ETCHING BY OTTO GAMPERT

the etching is destroyed and it becomes at once utterly commonplace. In mezzotint by the greatest labour, perfect finish of chiaroscuro can be obtained and very beautiful it is, but think at what cost of both time and labour! It is as a compromise between etching and mezzotint that 'soft ground' steps in; it gives some of the qualities of both but at the same time with a charm of its own, which neither etching nor mezzotint have."

That English etchers, at the time of Mr. Hall's letter, should evince a disinclination towards "soft-ground," or any other tone process, is quite natural when you come to think of it. In England alone the art of etching has acquired a standing on an equality with the other arts; there it has for years had a Royal Society of national importance to support its claims, whereas other countries had, at best, only local etching clubs, which often did very little credit to the art.

All the glories of English etching during the eighties and nineties of last century were achieved upon the field of pure line. Artist upon artist came to the fore with new efforts that proved the possibility of applying pure, suggestive line decoration to the interpretation of all forms of nature. In fact, the mastery of the element of suggestion in line, rather than the interpretation of nature forms, was the prime object of all artists, a mastery which differentiated their work plainly enough from the labours of the picture reproducer. This explains the high artistic average, the purity of style, of all the painter-etchings which appeared: it also explains their homogeneity, the scarcity of subjective touches in them.

Upon the continent, etching has always been considered more or less in the light of an artistic vagary. During the two decades mentioned I hardly believe a real counterpart of a man like Seymour Haden, the etcher pure and simple, was to be found either in Germany or France. Even such artists as acquired fame with their painter-etched work were either painters or reproductive etchers primarily. Looking through portfolios of German and French as compared with English work of the period, one is struck at once by the lack of style and by the great diversity of methods. There is less schooling and more spontaneity, more spirited individuality apparent. At the time when



"VILLAGE ON THE WÜRM" (SOFT GROUND ETCHING) BY OTTO GAMPERT



"STORM ON THE ISLAND OF REICHENAU" (SOFT GROUND ETCHING) BY OTTO GAMPERT

Mr. Hall wrote the above letter, Mr. Brangwyn, Mr. East, Mr. Hankey, and others who have introduced tone methods into English painter-etching had hardly begun to work. But—to name only two artists—Felicien Rops had already exploited "soft ground" in France, and Dr. Otto Gampert had done so in Germany.

Dr. Gampert was born in the Canton Zürich, in 1842. He followed the medical profession until his forty-second year, in which his health failed. He then migrated to Munich, taking up painting—and later etching—where he found his compatriot O. Frölicher, whose pupil he became, and Stäbli, both of whom stirred up an enthusiasm for landscape painting in him. Dr. Gampert chooses his themes from the South German hills and plains, very frequently from the vicinity of Lake Constance.

In etching he began with line, but soon looked about for a method that would allow of broader, softer, or, as the majority have it, more picturesque qualities. His way of proceeding would be to elaborate a nature-drawing taken from his sketch-book into a crayon or charcoal design, and this is translated on to the copper by means of the "soft ground" process, employing several rebitings and workings up of the subject. Work of this kind possesses an enjoyable robustness and vigour, as contrasted with the delicacy, verging upon over-finish, which even the best mezzotint plates display. There is a certain irregularity in the grain which entails suggestiveness of itself.

Gampert's plates show that the process, while it certainly inclines towards certain effects, lends itself to more different ones than one would at first have expected. The heat of a summer midday is as well expressed as the heavy twilight of a moist evening. The glistening reflections of water come out quite as well as in rocked mezzotint, and there is a depth in the shadow of a cluster of trees which is rather stronger than what one can attain by means of mezzotint Above all, the treatment of the sky, with magnificent formations of clouds, is excellent, especially in the *Storm on the Island of Reichenau.*

Whatever the mood may be, whatever the forms of nature which are reproduced, in all cases there is apparent a certain largeness of artistic vision, and this happy result too is one which is compelled by the process. "Soft ground," as handled by Dr. Gampert, makes it impossible for an artist to get lost in details, and whatever the fault may be into which he drops it certainly will not be the commonplace. H. W. S.



PUNCH BOWL BY C. E. CUNDALL (LEVENSHULME & MANCHESTER)

THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1908.

A WELCOME improvement was manifest in the National Art Competition work shown this year, and the masters and students of the departmental schools are to be congratulated upon an exhibition that appeared in some respects to compare favourably with almost any of its predecessors. Some of the apparent improvement may, however, be due to the fact that the place of exhibition was incomparably better than any of those in which the competition works have been shown in other years. This year's exhibition was held in a building that forms part of the extension of the Victoria and Albert Museum, and will be used as the Science Library when the rearrangements now in progress are completed. The Science Library is lofty, spacious and beautifully lighted, and the disposition and arrangement of the competition works left little to be desired.



EARTHENWARE POT IN SILVER AND RUBY LUSTRE
BY C. E. CUNDALL (LEVENSHULME & MANCHESTER)

It was among the examples of applied art in the exhibition that the advance in quality was chiefly seen, and this, of course, is as it should be, for the application of art



EARTHENWARE BOWL BY GWLADYS MARY RODGERS (LEVENSHULME)

to industries was the original object of the Government Schools of Design, many of which, however, were in later years allowed to become merely training schools for the amateur painter. This year is the jubilee of the first exhibition of selected work from the departmental schools, which was opened at South Kensington in June, 1858. In one respect it was very different from the display that was to be seen in the Science Library. The ideal that is aimed at to-day is the production of the artist-craftsman, the man who can both invent and execute, and in the present exhibition the specimens are numerous of work that has been designed and carried out by the same individual. In the 1858 exhibition such work was almost non existent, and nearly all the examples shown were contributed by manufacturing firms whose names appeared on them side by side with those of the designers. To-day we are apt to scoff at most of the decorative art of the mid-Victorian period, but the critics of 1858 thought great things of the exhibition at South Kensington, and apparently regarded it as marking the commencement of a new era. Visitors were told to admire the carpets shown there and "to think of the past with a shudder, but with gratitude, when they compared the coveted floor-coverings of other times with those now submitted to them." Pottery, jewellery, furniture and paper-hangings were also thought to show an enormous advance on the productions of a preceding generation. What should we think of them now, and what will the critics of 1958 think of the designs of 1908? Well, they may not be altogether satisfied with them, but it is safe to say that they will rank them higher than the achievements that were praised so enthusiastically half a century ago.



EARTHENWARE POT IN SILVER AND RUBY LUSTRE
BY C. E. CUNDALL (LEVENSHULME & MANCHESTER)

We may be sure that there was no work in the much-praised first exhibition of 1858 to compare technically with the enamels from the Dublin School of Art, or, as examples of art-study, with the modelling from the life sent up from Liverpool, Hammersmith or Chelsea (South-Western Polytechnic). The enamels from Dublin—good last year—are better this, and the examiners (Mr. R. Anning Bell, R.W.S., Mr. Alexander Fisher and Mr. F. Lynn Jenkins) have given a gold medal to the cup, with a design of processional draped figures in rich, subdued colour that is the work of Miss Kathleen Fox. The fine qualities of this little work could not be fairly estimated as it was seen in the

case at South Kensington, but in it and other enamels from Dublin there is a note of reserve and dignity that is absent from much of the work in the same class sent from other schools. The Dublin enamels have a distinct character of their own. They seem, generally speaking, to aim at the kind of decorative quality for which enamel is best suited, and their simplicity and subordination of detail made them show to



ENAMELLED CUP WITH STAND
BY KATHLEEN FOX (DUBLIN)

advantage beside those examples in the same case in which the pictorial element was more pronounced. Another good piece of work from Dublin was the ink-pot by Miss Dora K. Allen, with a design of knights and ladies in low-toned purples and blues and greens that harmonised perfectly with the dull silver of which the pot is made. Miss Geraldine Morris, of Birmingham (Margaret Street), who won a gold medal last year for a design in enamel illustrating an episode in the "Morte d'Arthur," has been awarded another this year for an offertory box of copper gilt, adorned with many small figures in champlevé, a most careful and



POTTERY BOWL BY SILAS PAUL (LEEDS)

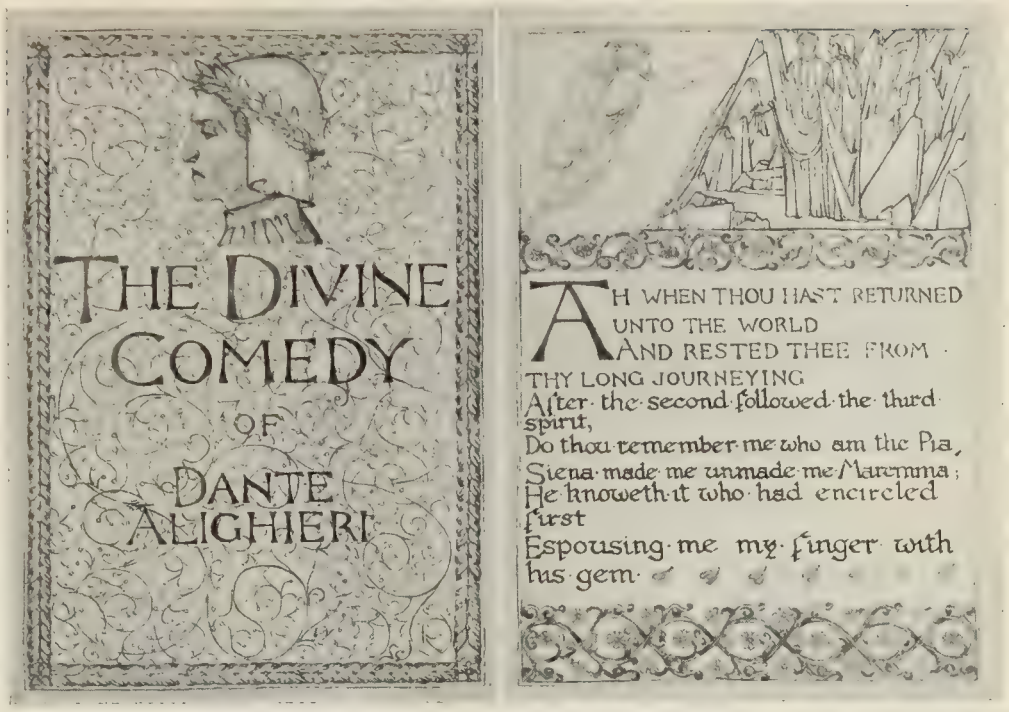
painstaking piece of work. A little enamel pot and cover by Miss Annie M. Taylor, of Leicester (The Newarke), attracted the eye by its charming colour.

In the pottery section the chief honours were taken by Mr. Charles E. Cundall, of the Manchester School of Art and Levenshulme Evening School, for a punch bowl and two vases in silver and ruby lustre of exceptional excellence. They were the work of a very young student, but there was no sign of immaturity in their design or execution. Perhaps the most successful of the three was the vase of grey green and fawn colour, with touches



ENAMELLED INK-POT BY DORA K. ALLEN (DUBLIN)

of red and dull blue, and a design in which birds, fishes and flowers figure. There is much beauty also in Mr. Cundall's three-handled vase of greyish-blue with the motto round the border, "That we gave we have. That we spent we had. That we left we lost." Three small earthenware bowls, by Mr. Silas Paul, of Leeds, and the little cups, in coloured slip on a white ground, by Miss Mia Cranwill, of



DESIGN FOR ILLUMINATED PAGES BY JESSIE LAMONT ARMOUR (ARMSTRONG COLLEGE, NEWCASTLE-ON-TYNE)



LUSTRE PLAQUE
BY JESSIE C. JONES
(MANCHESTER)

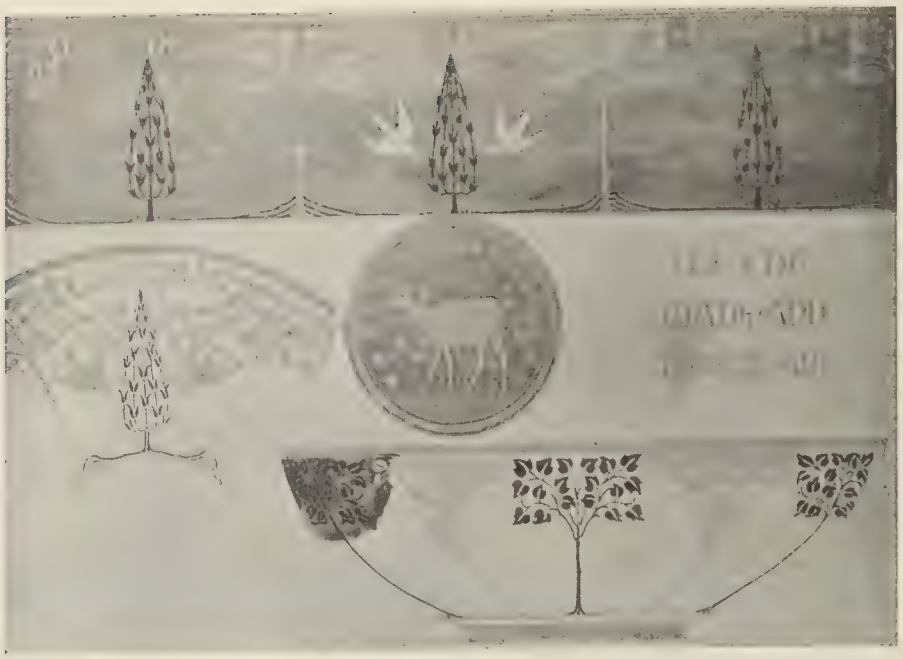
also call for commendation. Some wine glasses, pleasantly elegant in shape, were shown by Mr. James Millward, of Brierley Hill.

There was comparatively little woodcarving, or indeed of woodwork of any kind in the exhibition. A great quantity of carving, it is understood, was submitted to the examiners, but most of it was below the necessary standard, a curious fact in view of the extent to which woodcarving is practised at the present time. A boldly cut panel for a cupboard door by Mr. Frederick

Salford, were among the most attractive of the smaller examples of the potter's craft. An earthenware bowl in silver and ruby lustre, by Miss Gwladys Mary Rodgers, of Levenshulme; a dish with sgraffito decoration, by Mr. John Adams, of Hanley; a similarly adorned alms-dish of greenish glazed earthenware, by Mr. John Cowie, of Barnstaple; and the lustre plaque and bowl of Miss Jessie C. Jones, of Manchester,



DESIGN FOR TRIPTYCH BY ELIZABETH VERONICA NISBET (ARMSTRONG COLLEGE, NEWCASTLE-ON-TYNE)



LUSTRE PLAQUE & BOWL BY JESSIE C. JONES (MANCHESTER)

Frances E. Shaw, of Birmingham (Margaret Street), were perhaps the best of the woodcarvings shown. A curiously effective set of three panels in coloured inlaid woods for an overmantel was shown by Mr. Thomas E. Cocks, of Sheffield. The centre picture shows an island fortress with ancient batteries amid green trees and quaint buildings, and in each of the side panels is an antique ship in full sail, with flags flying, making for the port. The only piece of cabinet-maker's work of any importance was a small oak sideboard by Mr. Hougham, of Birmingham (Moseley Road), a round mirror-frame by Miss Ethel M. Webb, of the same school, and some settee arms by Miss



DESIGN FOR LITHOGRAPHED COLOUR PRINT
BY EVELYN M. PAUL (CAMDEN, ISLINGTON)



FIGURE COMPOSITION ON VELLUM BY DORIS TAYLOR
(ARMSTRONG COLL. NEWCASTLE-ON-TYNE)

Horace Johnson, of Southwark (The Paragon).

Work in iron was but little more strongly represented than that in wood. The many oppor-

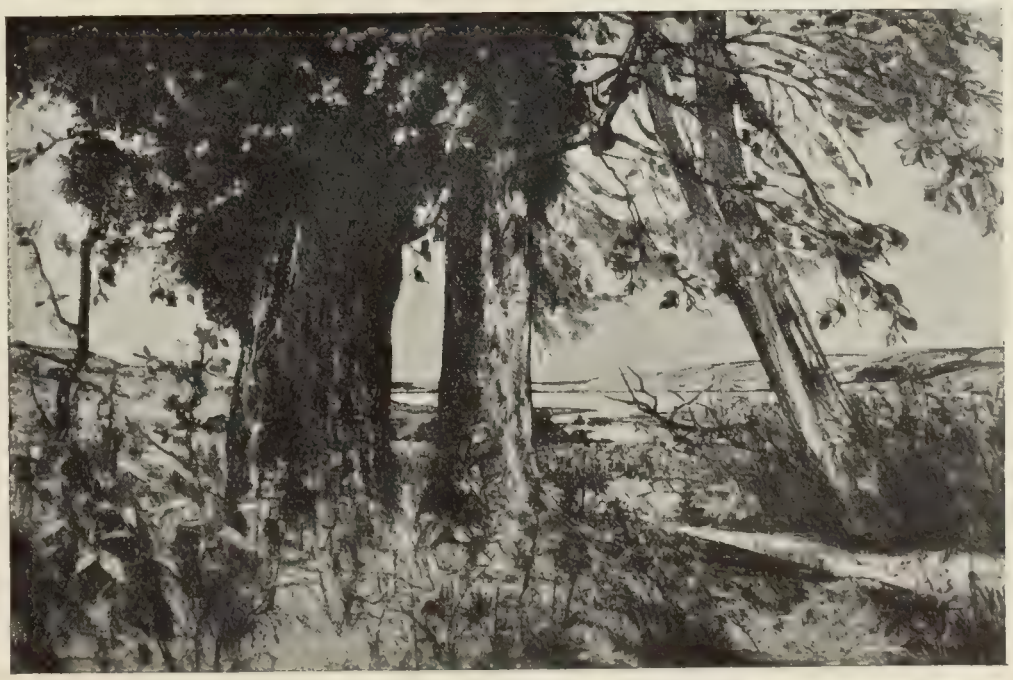


FIGURE COMPOSITION BY VIOLET E. HAWKES (LIVERPOOL)

tunities that suggest themselves of dealing with the small examples of domestic ironwork do not seem to have appealed to the craft-students, or, if they did, the results of their efforts failed to find their way into the exhibitions. The best piece of wrought-iron work was the grille by Mr. Silas Paul, of Leeds.

Some good tiles were shown, although there was nothing quite so fine in colour as the panel sent last year by Mr. Albert Mountford, of Burslem. He, however, showed again some work of nice quality. Other examples that attracted in this section were the red tiles, with lions and lionesses in low relief, by Mr. Harold C. Austwick, of Leeds, and the green and blue majolica tiles shown respectively by Mr. Frederick S. Harrop, of Hanley, and Mr. George H. Bearder, of Leeds. In arranging an exhibition of this kind the placing of examples of stained glass in positions in which the light can shine through them is always a difficult matter, but the trouble was ingeniously overcome on this occasion, and the panels from Birmingham and Camberwell were admirably displayed. Birmingham (Margaret Street), as in other years, took the lead in this section. Miss Margaret A. Rope again sent work that was good in colour and design, and Mr. Harry G. Rushbury, a young student of seventeen, showed great promise in his panel of *The Prodigal Son.* More attractive still was the work of another Birmingham student, Mr. Cyril Lavenstein, whose panel of a shepherd rescuing a strayed sheep (p. 280) owes much of its charm to its setting in the middle of a space of small leaded panes of slightly tinted glass. From Mr. James H. Hogan of Camberwell came two panels with full-length figures, decoratively treated, of famous designers of the past—Alfred Stevens, who was one of the first teachers appointed to the original School of Design at Somerset House, and William Morris, who was for years an examiner in the National Art Competitions.

Mr. Frederick Carter, of the Polytechnic (Regent



DESIGN FOR AN ETCHED ILLUSTRATION
BY NORAH ADELINE FRY (BRISTOL, QUEEN'S RD.)

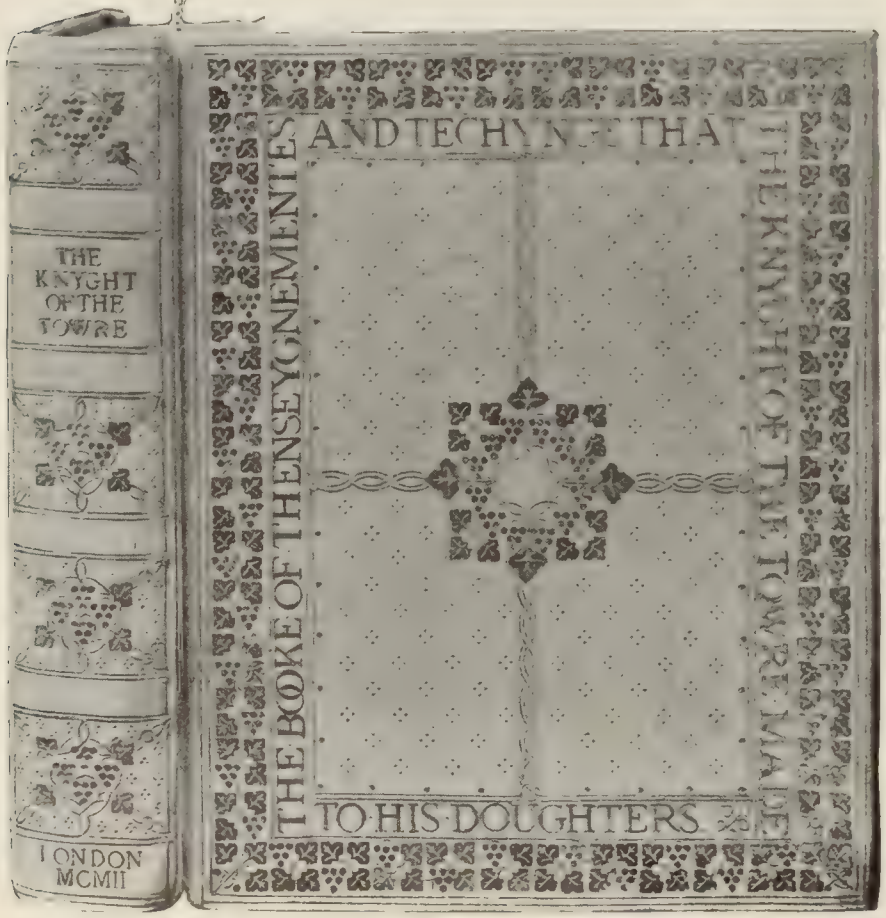


EMBOSSED LEATHER BOX, BY JOSEPH F. BENNETT
(MARGARET ST., BIRMINGHAM)

Street), sent designs for book illustration of stronger quality, though less diversified in style, than those that gained for him a gold medal last year. Mr. Carter is a dexterous draughtsman, and something more. There are many clever young artists who have learnt to speak with the pen or the brush only to find that they have nothing to say. But Mr. Carter is not of this type. He has ideas to express and the means of expressing them. The influence of Aubrey Beardsley is less evident in his work this year, but it is still there, and may possibly be responsible for the note about the

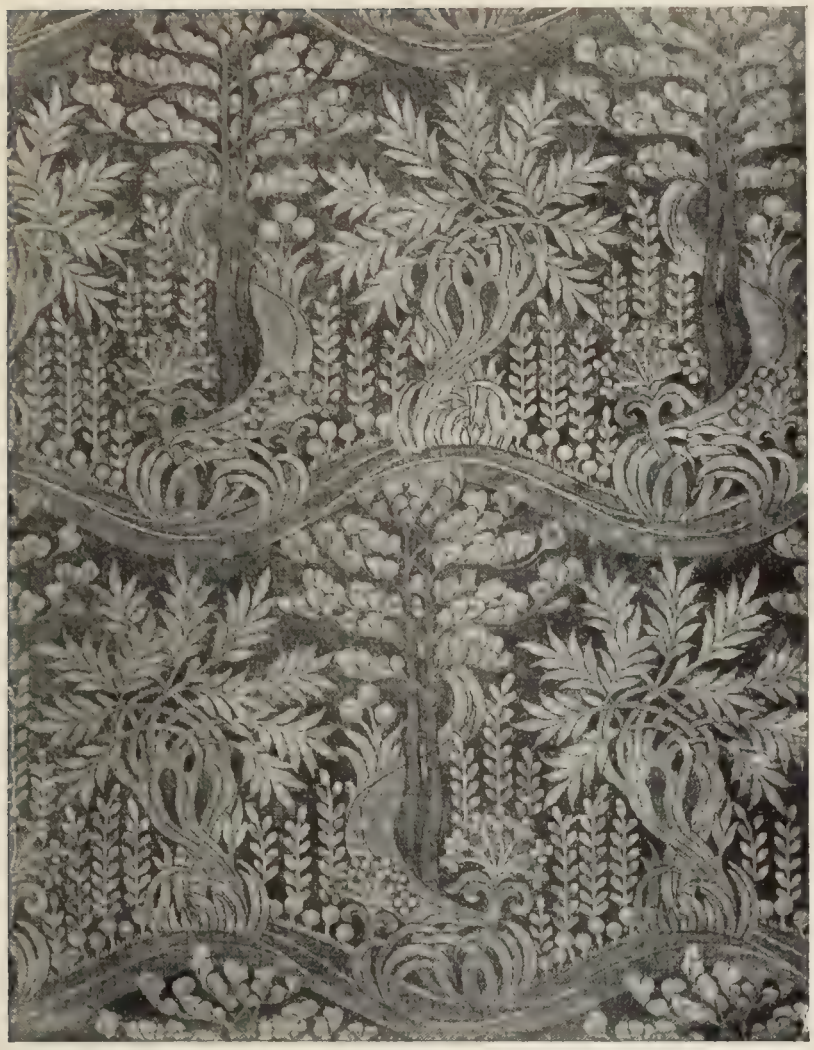


HAIR-COMB IN SILVER
ENAMELLED AND JEWELLED
BY BERNARD L. CUZNER
(VITTORIA ST., BIRMINGHAM)



VELLUM BOOK-COVER WITH GOLD TOOLING
BY IDA M. THOMPSON (MARGARET ST., BIRMINGHAM)

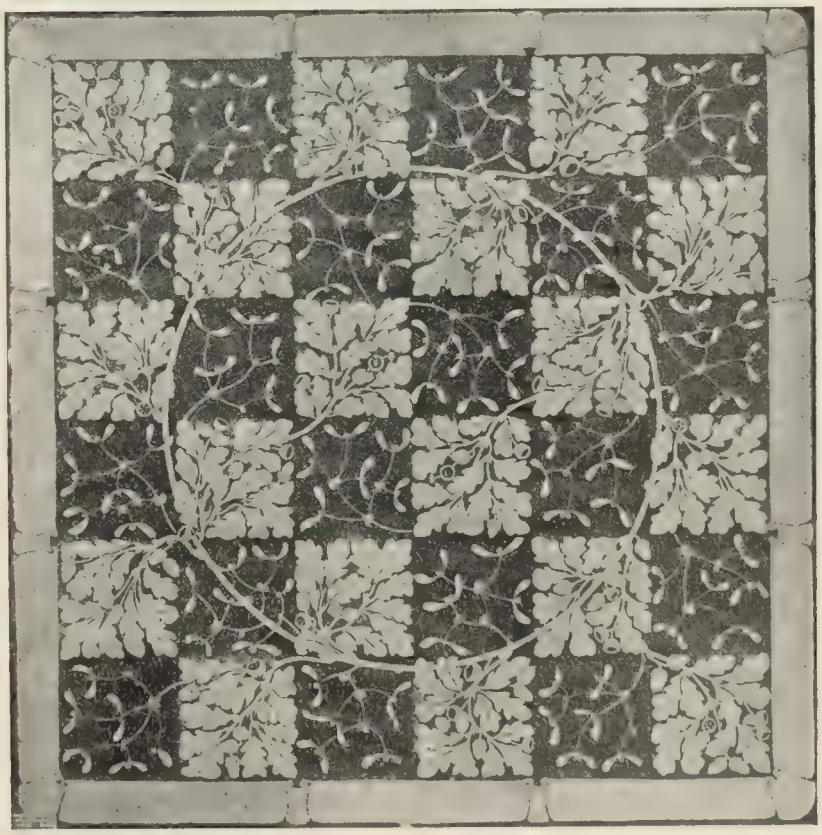
"weird and morbid fancy" in the report of the examiners. One of the designs in colour, by Miss Evelyn Maude Paul, of Islington (Camden) School of Art, was of uncommon interest. It is a study in water-colour of a brown-skinned



DESIGN FOR TAPESTRY HANGING
BY WILLIAM CLOWES (MACCLESFIELD)

maiden, wearing quaint robes of green and crimson and pink, playing with peacocks on a terrace. The girl recalls Pinwell; her surroundings and the scheme of colour generally are reminiscent in various ways of Rossetti, of J. F. Lewis, and of old Persian pictures. But there is much, too, in this remarkable study, made for lithographic reproduction, that is entirely the artist's own, and it was one of the most interesting items in the exhibition. Mr. John C. Moody, of the Polytechnic (Regent Street), showed some vigorous penwork in his drawing of fir trees on high land over a river, and Mr. Frederick C. Herrick, of Leicester (The Newarke), sent some clever designs for colour prints, including one of coursing hares that is full of action and movement. Admirable in sentiment is the etching of trees by a riverside sent by Miss Nora Adeline Fry, of Bristol (Queen's Road).

It is not often that sketches of figure compositions in charcoal have gained gold medals in the National Art Competition, but a medal of the highest class is deservedly awarded this year to the designs shown by Miss Violet E. Hawkes, of Liverpool (see p. 277). Her designs are sketches in the literal sense, sketches in which the composition of the light and shade and of the masses are the things principally considered. In charcoal they suggest some of the bigness and dignity that distinguish the sketches of Millet, but Miss Hawkes failed to carry these qualities into the completed painting of one of the subjects that she showed side by side with the sketch. On the opposite pole to the broad charcoal of Miss Hawkes was the careful design on vellum for figure composition by Miss Doris Taylor, of Newcastle-on-Tyne (Armstrong College), all in pure line, and elaborated to the fullest extent of the artist's powers. Other designs from the Newcastle School to which attention may be drawn are those for illuminated pages of Dante, by Miss Jessie Lamont Armour, and for a triptych by Miss Elizabeth Veronica Nisbet (see p. 275). The triptych, with the Tree of Forgiveness in the centre panel, is carried out in an attractive colour scheme of the palest and most delicate hues.



DESIGN FOR DAMASK NAPKIN BY E. E. HOWCHIN (BELFAST)



DESIGN FOR LACE SUPER-FRONTAL FOR AN ALTAR, BY ANNIE LA TROBE (TAUNTON)

A good piece of gesso work was to be seen in the decoration of an oak casket by Miss Florence Gower (Regent Street Polytechnic). Another casket, good of its kind, was that in embossed leather by Mr. Joseph F. Bennett, of Birmingham (Margaret Street). Among the jewellery there was nothing so good as the dainty little comb from Birmingham (Vittoria Street), executed by Mr. Bernard L. Cuzner, in silver, and adorned with little birds in green and blue enamel. An agreeable and suitable combination of oak and mistletoe, by Mr. E. E. Howchin, of Belfast, was one of the most satisfactory of the designs for damask; and of those for tapestry hangings one by Mr. William Clowes, of Macclesfield, may be singled out. Collectively the designs for lace were not strong, but one of the exceptions was the super-frontal for an altar by Miss Annie J. La Trobe, of Taunton. A book-cover by Miss Ida M. Thompson, of Birmingham (Margaret Street), and a sundial by Mr. C. W. Hawkes, of Bristol, are both worthy of note (see pp. 278, 283).

Of the regular school studies there is not much to say. Some excellent examples of modelling from the life were shown, but the drawing and painting from the life failed generally to reach the level of former years. For the first time in the history of the Competition an award has been made for a fashion drawing, the successful student being Miss Winifred Davison, of Leeds.

W. T. Whitley.



DESIGN FOR STAINED GLASS, BY CYRIL LAVENSTEIN (MARGARET ST., BIRMINGHAM)

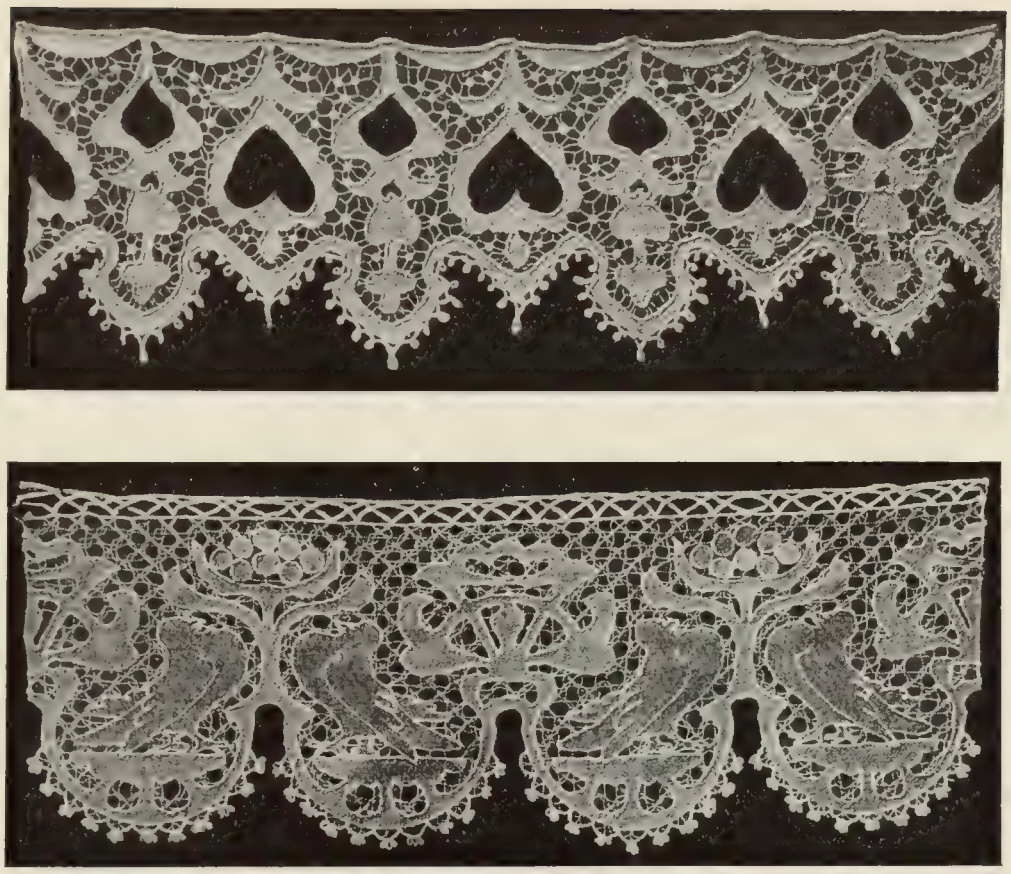
Japanese Colour Prints. No. 2, "Girls Playing the Game of 'Ken,'" by Harunobu.

In the Japanese colour-prints of the 18th century there is a degree of refinement—of subject, of colour, and of treatment—which compares favourably with the bulk of the work produced in the early part of the 19th century. The low price at which these prints were sold induced a popular demand, and the popular demand, then as now, tended to vulgarize and even debase all work of an artistic character; so that there is noticeable in the early 19th century a very marked deterioration of ideals—a deterioration which became more and more apparent as the century became older.



"GIRLS PLAYING THE GAME OF 'KEN.'" BY HARUNOBU.

The work of Suzuki Harunobu, which was mainly produced between the years 1760 and 1780, is especially remarkable for grace and delicacy. The subjects of his prints nearly always consist of the doings, the habits, and the recreations of the younger members of the higher classes, and are frequently infused with an element of romance and of poetry. The colours used by him were green, yellow, and red, in varying shades, combined with black or grey. Our print is from a choice old example, thoroughly typical of the artist. It represents two young girls playing the game of "*Ken*," or, as it is sometimes called, "*Kitsune-Ken*," or *Fox Ken*. The third figure with the samisen is intently watching the progress of the game, which consists of three positions, two being shown in the print. The position of the hands of the girl on the right is called the *gun*, that on the left the *fox*, and when both hands are on the knees the position is called the *chief*, or village head-man (*Sho-ya-san*). The *gun* is beaten by the *chief*, the *chief* is beaten by the *fox*, and the *fox* is beaten by the *gun*. The girl on the right plays *gun*, and the one on the left has responded with *fox* in mistake, and is therefore beaten, and as a punishment must drink a cup of saké, the service of which is at hand. The game is played quickly, the responses immediately following the lead, and mistakes are frequent, excepting when the players are accomplished.



LACE — DESIGNED BY ARPAD DEKANI
(Hungarian Exhibition, Earl's Court)

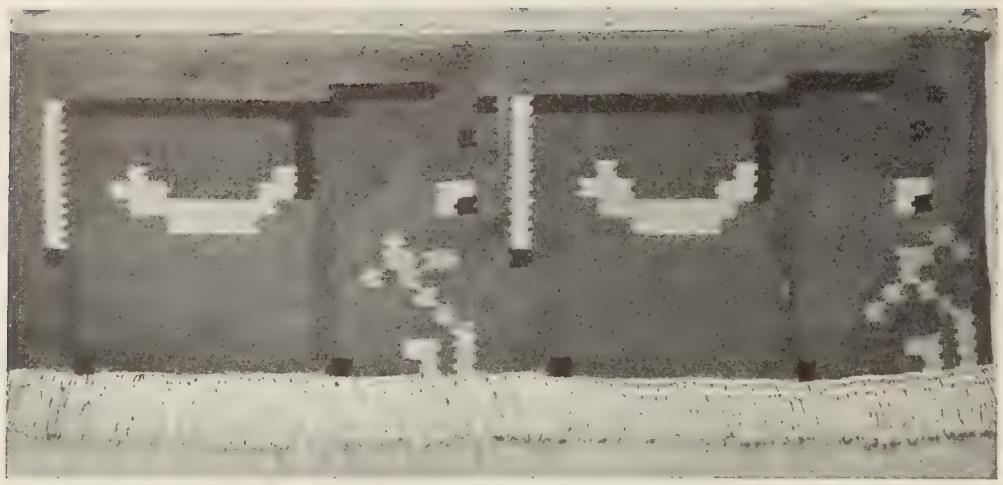


SUNDIAL — BY CHAS. WILLIAM HAWKES (BRISTOL)
(See article on National Competition)

STUDIO TALK.

(*From Our Own Correspondents.*)

LONDON.—Having in our last number reviewed the interesting collection of paintings in the Hungarian Exhibition, we have now to notice the collection of applied art objects. It is a very small one, but it has been most carefully and judiciously chosen, and shows the lines upon which those in authority in Hungary hope to develop the

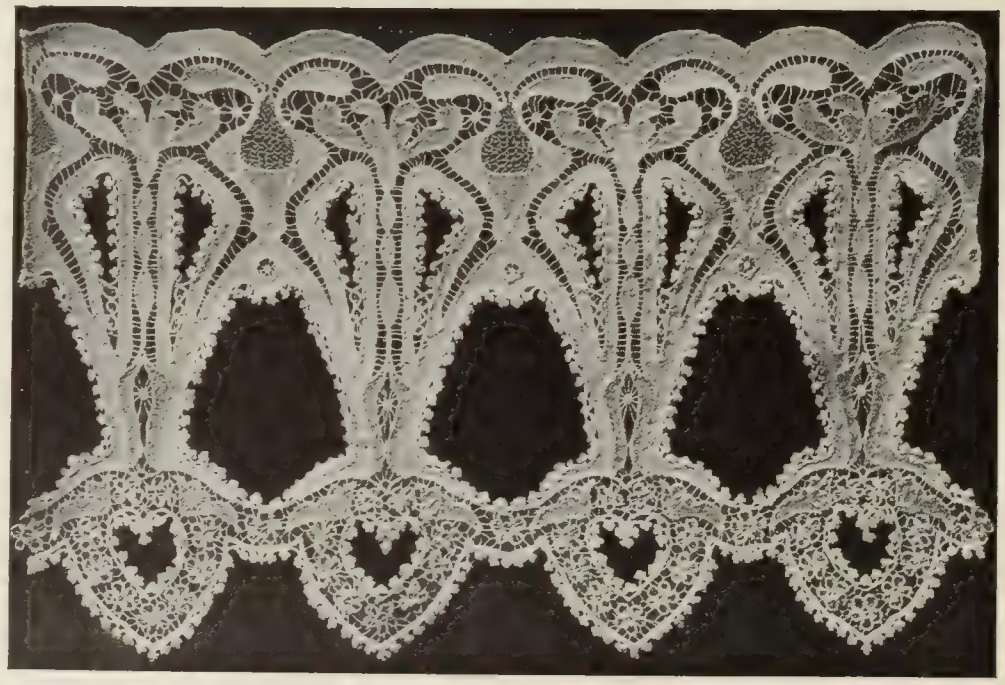


DONKEY FRIEZE EXECUTED AT THE GÖDÖLLÖ SCHOOL OF WEAVING
(Hungarian Exhibition, Earl's Court)

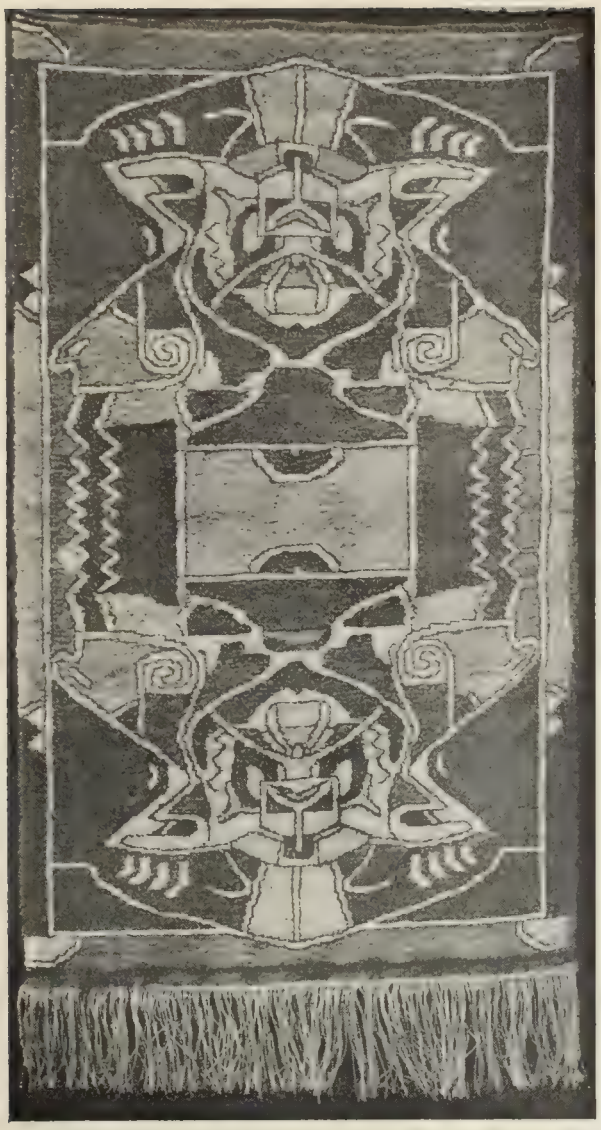
talents so long suppressed in the people of the country. The traditional art of Hungary must be sought for, not in buildings, paintings, and sculptures—for these perish where war and oppression rule, as they did for so many centuries in Hungary—but in the needlework, weaving, pottery and such-like crafts, where alone the artistic expression has been able to thrive.

The craft that seems most deserving of the leading place in modern work is undoubtedly the making of carpets and tapestries. Perhaps it is to be expected that the most oriental of western countries should succeed best in the craft mostly associated with the East. At present the industry of weaving is — so far as modern development is concerned — in its childhood, but its future success, artistic as well as commercial, seems happily certain. We have in one room some excellent examples of the three distinct branches of loom-work, each of them worthy of attention; pile-carpets, one of which we reproduce among our illustrations, showing an interesting inorganic design; tapestry-carpets, akin to those made in Norway; bold figure designs flatly delineated, and true tapestry, arras, executed with praiseworthy care, but still lacking the fine qualities which gave distinction to the Flemish tapestries. In the choice of the colours employed in these woven fabrics no fault can be found; the hues are never crude, but are always modified so that the combining of many different colours is generally safely accomplished.





LACE DESIGNED BY ARPAD DEKANI
(Hungarian Exhibition, Earl's Court)



CARPET EXECUTED AT THE GÖDÖLLÖ SCHOOL OF WEAVING
(Hungarian Exhibition, Earl's Court)

Not less interesting than the carpets is the peasant embroidery, work that can hold its supremacy from the technical point of view among the finest traditional peasant work of any country. Every district in Hungary has its particular form of embroidery; the stitches and designs in one village are quite distinct from those in a village but a few miles distant, and this has apparently been the case throughout the past. The craft of the needle is in the vigour of life, more so perhaps than in any other western country, for national costume is still worn in all parts of Hungary, and the lavish embroidery of the garments is one of the most characteristic and distinctive features of the peasant national costume. During the winter months, when outdoor labour decreases, a large amount of needlework is accomplished by the peasant women, and a great quantity finds its way into the market. There is a strong and effective movement now being made to insure the good quality of the work done, and to prevent its deterioration. Unfortunately very little scope exists for the development of modern designs, the copying of old designs being insisted upon.

In the youngest of the needlework revivals, the revival of lace-making, servile imitation is by no means encouraged. High praise can be given to the examples sent to us, and exhibited in one of the centre cases. There are but a few pieces, and each one is worthy of notice. They are original in design, and the subtle introduction of delicate colours is a happy inspiration.

In the other crafts exhibited there is but little to attract interest; the clinging to old traditions at the expense of free expression is too often manifest, but this fault must be condoned in a nation where so little encouragement has been given in the past to the life of its art instincts. In the jewellery this want of breadth is probably most to be regretted, for, as craftsmen, these goldsmiths and silversmiths and enamellers are altogether admirable, but as yet one sees no trace of individual, living feeling. T. R.

It is not often that a display of Russian art is to be



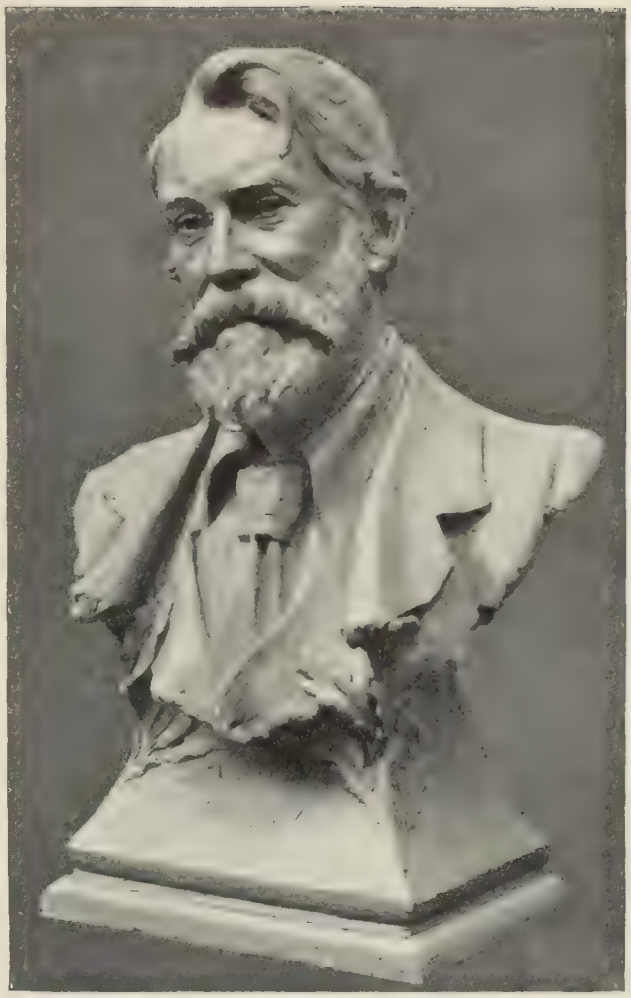
WOVEN SQUARE EXECUTED AT THE GÖDÖLLÖ SCHOOL OF WEAVING
(Hungarian Exhibition, Earl's Court)



PORTRAIT OF THEODORE ROOSEVELT
PRESIDENT OF THE UNITED STATES
OF AMERICA. BY PHILIP A. LÁSZLÓ

seen in London, and we were therefore glad to see the interesting collection of paintings, sculpture, and miscellaneous applied art work which the organisers of the London *salon* offered for inspection at the Albert Hall as a supplementary feature of their huge show. The artists represented in this Russian section were Nicholas Roerich and Ivan Bilibin, painters and illustrators, Baron von Traubenberg, sculptor, Vladimir Pokroffsky and Alexis Stchouseff, architects. The Princess Marie Tenisheff, who has done so much to revive and foster the traditional arts and crafts of Russia, was represented by various enamelled articles, and she also contributed some examples of work executed at the workshops at Talashkino, Smolensk, established by her.

We referred in our notes last month to the exhibition of portraits by Mr. Philip László at Messrs. Dowdeswell's Galleries. Our readers will be interested in the reproductions we now give of two examples of this gifted painter's recent work As we have already remarked, it is in the delineation



BUST OF CUTHBERT C. GRUNDY, ESQ., V.P.R.C.A.
BY JOHN MILLARD



PORTRAIT OF BARONESS WOLFF-STOMMERSEE, NÉE ALICE BARBI
BY P. A. LÁSZLÓ

of masculine features that Mr. László excels, and in this connection his portrait of President Roosevelt is characteristic. At the same time he has scored many notable successes in the portrayal of women, and these show that his facility in registering the more elusive, refined traits of his feminine sitters is scarcely inferior to that which he displays in the representation of the opposite sex.

BLACKPOOL. — The bust of Mr. Cuthbert Grundy, V.P.R.C.A., reproduced on this page, was exhibited at the Royal Academy last year. It is the work of Mr. John Millard, of Manchester, and has been presented by public subscription to the Blackpool Corporation and placed in their Art Gallery as a recognition of the admirable services Mr. Grundy has rendered to the town. He and his brother, Mr. J. R. G. Grundy, R.C.A. (who is President of the Blackpool Sketching

Club and Arts and Crafts Society), have shown great enthusiasm in the encouragement of local art, and also in promoting a taste for art among the people at large. Four years ago they gave to the Corporation a valuable collection of oil paintings and water-colours, a collection to which they are frequently adding, and it is through their generosity that the town has a Municipal Art Gallery. R. H.

MANCHESTER.—Mr. Walter J. Pearce, of whose stained-glass designs we reproduce two examples, commenced his artistic career in London as a decorative painter. Later on stained glass attracted him, because of the great opportunity it presented of using colour opulently and boldly; and in time he relinquished decorative painting altogether in order to devote himself entirely to stained glass. The ideal he aimed at was to use glass as it was used by the Egyptians, by the Arabs and Moors, and later by the early French and English workers; that is, as positive colour of jewel-like brilliance, as the top note in any scheme of decoration.

Of the two examples here reproduced, the one in colour represents a window at St. Matthew's Church, Liverpool, a church attended by people of the poorer classes. The window was designed primarily to give an opportunity for the use of rich colour, full in tone and opulent in effect. The glass used was mostly that known as Norman, Early English, or slab; a glass that is made by blowing into a square bottle-shaped mould. Before cutting into sheets the resulting glass much resembles a Dutch case bottle such as is made for Hollands, etc. When cut up the angles, four small sheets of slightly convex glass are obtained which are about half-an-inch thick in the centre and one-eighth or less at the edges.

Surface painting in this window was confined to such details and shading as were necessary to elucidate the design, and was all done, both outline and shadow, in a brown transparent colour between sepia and burnt umber. The stipple method of using water-colours only was adopted in order to secure clear and unimpaired light passing through every portion of the work. Transparent silver stain and lustres were also used for general effect upon the colouring. The glasses were also etched out by means of acid and the grinding wheel in parts to give detail or enrichment. All the pieces of glass were small, and the general masses of colour were relied on for outline less than the actual leading, which from the nature of the glass used was erratic and largely accidental.

Though surface painting was resorted to on a small scale in this Liverpool window, Mr. Pearce objects to it in general, and in later work—*e.g.*, in windows at Martlesham Church, Dunmow Chapel (designed by Mr. Lewis Day), and the other window here illustrated, which has been designed for another Liverpool church—he has either reduced it to a minimum or dispensed with it altogether.



"THE RESURRECTION MORNING" DESIGN FOR STAINED-GLASS WINDOW IN A LIVERPOOL CHURCH
BY WALTER J. PEARCE



DESIGN FOR STAINED GLASS WINDOW IN ST. MATTHEW'S CHURCH, LIVERPOOL. BY WALTER J. PEARCE.



EMBROIDERED COLLAR

BY ANN MACBETH

LIVERPOOL.—The Crafts Exhibition recently held at the Old Bluecoat School, Liverpool, consisting of works carefully selected by the committee, or invited from artists of recognised merit, was of unusual interest, and served to illustrate modern work as having made marked progress; at the same time very instructive comparison could be made between the craftsmanship of our own day and that of all periods from many other countries, supplied by selected examples very generously lent by owners of the chief art collections in the neighbourhood, who in this way contributed largely to the educational purpose of the exhibition.

Of the loan collection, therefore, some brief mention might first be made. Amongst the more noticeable pieces of old furniture were several fine cabinets from the Earl of Lathom's Ormskirk residence. Mr. Holbrook Gaskel's loaned exhibits included a large circular Dutch table, richly inlaid with ivory and coloured woods, a seventeenth-century English carved oak arm-chair, an old Dutch cabinet inlaid with ebony and ivory, and a pair of silver and gilt statuettes of knights in finely wrought and inlaid armour. Sir John Gray Hill contributed Damascus cabinets and chairs inlaid with mother-of-pearl, Oriental lamps, incense-burners, bowls, plaques, trays, and large Florentine pendant candelabra, etc., all providing examples of good design and skilled craftsmanship.

Again, the beaten copper and brasswork, the silver ware, bronzes and caskets, embroideries, and embossed leather from other private collectors—Mrs. R. Bushel, Mr. Edmund Rathbone, Mr. R. R. Meade-King, Mrs. G. Holt, Mrs. W. Rathbone, the late Mr. Charles Gatehouse, and others — illustrated the older traditions leading up to and influencing our handicrafts to-day. And in Sir Rubert Boyce's rich collection of fourteenth and sixteenth-century Saracenic



CANDLE SCONCE IN OXIDISED SILVER
WITH TRANSLUCENT ENAMEL MEDALLION
BY ALEXANDER FISHER



LANCASTRIAN POTTERY TAZZA DESIGNED AND PAINTED BY G. M. FORSYTH

and Spanish tiles were to be seen the prototypes of later attempts of revival of the potter's art and lustre ware by De Morgan (many beautiful specimens of whose work claimed our attention).

In the Lancastrian lustre pottery of Messrs. Pilkington, of Clifton Junction, Manchester, we saw many designs by Walter Crane, Forsyth, and others, rendered in charmingly blended colourings, modified under conditions more or less controllable by manipulation, but often effected by the natural results of the kiln firing. The Ruskin pottery produced by Howson Taylor is well known for its graceful forms and varied colouring, and there was a good assortment of this beautiful ware, admirably displayed in the section of



LANCASTRIAN POTTERY VASE DESIGNED BY WALTER CRANE, PAINTED BY W. S. MYCOCK



STATIONERY BOX IN EBONY INLAID WITH MOTHER-OF-PEARL BY E. W. GIMSON

the Clarion Guild, in which was included a good collection of handicraft in all branches, successfully organised by Mrs. Julia Dawson.

An interesting collection of pottery, panels and friezes abundantly proved the especial adaptability of Della Robbia ware to architectural decoration. Almost the only applied art industry in the locality, it was carried on under the direction of Mr. Harold Rathbone, manfully struggling for many years through good and ill success, and now that its production has ceased it seems scarcely creditable to a wealthy community that work



LANCASTRIAN POTTERY PLAQUE DESIGNED AND PAINTED BY G. M. FORSYTH

containing so much artistic merit should have lacked sufficient public support.

In an altogether different direction the Brothers Martin have re-established the beauties of stone-ware, which for form and colour, for its fine hard surface and highly vitreous glaze, for appropriateness of decoration, and, moreover, for numberless accidental effects of a most delightful kind, claims the highest praise.

Mural decoration and stained glass formed a very prominent section of the exhibition. The valuable original cartoon for a large fresco in the House of Lords, *The Triumph of Justice*, by Ford Madox Brown (lent by Harold Rathbone), filled the main staircase wall, flanked right and left by cartoons for stained glass by Walter Crane, R.W.S., Sir E. Burne-Jones, Robert Anning Bell, and C. W. Hall, together with other important designs in pastel for mural decoration by Professor Gerald Moira, who on other walls displayed beautiful water-colour drawings for stained-glass windows and for decorations in the lunettes of a P. and O. steamer. The admirable designs in black chalk for mural decoration and glass by Miss Emily Ford, and the beautiful coloured drawing for stained glass, *Apollo and the Muses*, by G. W. Rhead, attracted much attention. The leaded glass for a handsome three-light memorial window, designed by Henry Holiday and courteously lent by the owner, made a brilliant central feature in the Lower Hall. Large panels of coloured tile mosaic, supplemented by coloured enamel on metal in relief, all testified to Mr. Henry Holiday's versatility and skill in decorative work.



COPPER ALTAR VASES AND CROSS IN SILVER, COPPER & MOTHER-OF-PEARL BY J. PAUL COOPER



SILVER TEAPOT BY HAROLD STABLER

Prominent amongst the silverware was a handsome large silver casket set with jade, the work of R. Ll. B. Rathbone, very refined in design and execution. Silver teapots by him and Harold Stabler; a jewel casket in silver by Alexander Fisher; a silver chalice by J. Paul Cooper, and other beautiful work by Bernard Cuzner, Albert Bonner, J. A. Hodel, Florence Stern, A. E. Jones, F. L. Temple, H. C. Hawes, and the Birmingham Guild of Handicraft, all contributed to the very interesting collection of articles in this section.



SILVER TEAPOT BY R. LL. B. RATHBONE

Embroideries, lace, costume, jewellery, wrought metal work and enamels, repoussé copper and brass, cabinet work and inlay, working hand-looms and hand-woven rugs, all represented by examples of excellent craftsmanship, may be referred to on a future occasion, as the present lack of space does not permit of any detailed description of these sections in the Liverpool Exhibition. H. B. B.

BERLIN.—The Grosse Berliner Kunstausstellung this year has been a place for quiet enjoyment. With the exception of Brütt's *Notturno*, there are no monumental deeds, no surprises of originality to record, but the oftener we repeat our visits the more we discover pleasing sights. The general level is good in spite of quantities of indifferent work. Modernity has become quite an habitual feature here, but it is not accepted in uncouth garb. Development is visible in painting, and particularly in sculpture; it begins to be a characteristic of Berlin artists. The strongest interest is aroused by landscapes, but some portraits and figure subjects are also very creditable performances. Some of our oldest masters, like Paul Meyerheim, Count Harrach, A. von Werner, are reaping fresh laurels. Scarbina has grown surprisingly. His *Night of the 6th of February*, 1907, shows a happy faculty for grasping masses, and the painter adds particular fascination by his lighting effects. The best portrait-contributor is George Ludwig Meyn, whose picture of a family group places German portraiture on a level with the best foreign work for spontaneity of conception and distinction of execution. The "Hall of Honour" is habitually filled with war paintings, among which those of Röchling and Rocholl maintain superiority.

All sorts of sights have inspired the landscape painters. Karl Boehme creates the grandest impression with his *Summer Night in the Lofotens*. The best painter of Capri waters shows here new ambitions in grasping mighty distances and threatening clouds. Alfred Scherres has beautifully mirrored a grotesque waterside tract of old Dantsic under the melancholy spell of ice-floes and snow-laden roofs. Fritz von Wille has been captivated by the dramatic element of a castle-ruin among the sombre Eifel mountains. H. Koenemann betrays the rhapsodic bent of the Bracht influence in his decorative *Celtic Tombs*. Fr. Hoffmann von Fallersleben is as captivating as ever in his *Goethe Memories in the Weimar Park*, an autumnal poem redolent with sacred souvenirs. Langhammer, Kayser-Eichberg, Hartig, Licht, Wendel, Sandrock, Uth,



"TO THE UNKNOWN GOD" H. A. BÜHLER



"CELTIC TOMBS AT CARNAC, BRITTANY BY HERMANN KOENEMANN



DECORATION FOR A MUSIC-ROOM

BY ALFRED SCHWARZSCHILD



"IN THE PARK"

BY CARL LANGHAMMER

give new proofs of already recognised talent. Some of the Worpswede artists are represented by contributions of the kind we usually get from them, works inspired by the strong colourism and the undisturbed solitude of their moorland haunts. Türcke and Brockmiller are adorers of island and lake beauty in the long neglected Mark.

Figure subjects remain quite on the level of the amiable; the Promethean spark seems nowhere shimmering. Otto H. Engel and Looschen have contributed pleasing pieces of excellent quality. We must remember the name of Herbert Arnold, whose *Little Choristers in Winter* betrays an eye for peculiarity with a hand and taste to render them effectively. P. W. Harnisch knows how to arrest attention by extraordinary subjects and conspicuous colour-juxtapositions. Otto Heichert again draws a striking scene from Salvation Army life. A. Schwarzschild is very fortunate with the *Decoration for a Music-room.* The colour delicacies of Hughitt Haliday and Adèle von Finck cannot pass unnoticed.

A group of "Alsatian Artists" is particularly interesting, as it shows an art-centre, unknown heretofore, passionately seized by modern tendencies. There are no masterpieces offered, but much of the work of these Elsässische Künstler, especially that by Lothar von Seebach and Heinrich Ebel, is worth study. Less would have been better from the "Düsseldorf Künstlerschaft." Robert Böninger's firm and brilliant brushwork is striking in his *In the Flower Garden.* He sympathises with attractive subjects and profits by the modern predilection for sun effects. Reusing commends himself by reserved and natural portraiture. F. von Wille and E. Kampf have sent prominent landscapes, and E. von Gebhardt is, in spite of his usual accomplishments, not quite satisfactory in colour. Schmurr is conspicuous by a winterly open-air portrait of the painter, *Max Clarenbach,*



PORTRAIT OF MAX CLARENBACH, THE PAINTER BY WILHELM SCHMURR

and Angermeyer and Zacharias have contributed some refined *genres*.

The "Karlsruher Künstlerbund" shows endeavour in different directions. Thoma and Steinhausen feel religiously, and they raise their simple models by exquisite execution into a sphere of nobility. Bühler has sent with his pointillistic painting, *To the Unknown God*, the only contribution that appeals to elevated moods. Schönleber, von Volkmann, Kampmann, Sturzenegger, and von Ravenstein continue the Karlsruhe tradition of superior landscape painting. An extra room has been dedicated to the colossal nudes of L. Schmid Reute, who seems marked out for mural work; but the immobility of his heavy figures and their laboured construction seem to hint that his powers are not equal to these titanic tasks.

The "North-west German Artists" (Vereinigung Nordwestdeutscher Künstler), which includes the Worpswede group, are predominantly staunch naturalists. Feddersen, Arp, Illies, Siebelist, Dettmann, Eitner, and Kayser render waterside aspects under all sorts of open-air light, and Mohrbutter and Leipold have peculiar psychic colour harmonies. Ahlers-Hestermann is fine in the rendition of an interior scene. "The Elbier," a Dresden union, do not show a pronounced character. There is a good deal of Secessionism in their works, but an artist like Hans Unger stands out in classical sternness with some female figures of the Klinger and Böcklin type. Bendrat has hit upon a lucky subject in his picturesque *Sankt Marien*, an architectural sight from old Dantsic. Poehlemann is strong but sober, and Wilkens pleasing with pretty maids in rich old peasant costumes.

In the rooms of the Munich painters we at once feel on the reliable ground of tradition. The Union "Bayern" contains several masterpieces. Geffken astonishes by his diversity of manner. He



"IN THE FLOWER GARDEN" BY ROBERT BÖNINGER



"A SUMMER NIGHT IN THE LOFOTENS" BY KARL BOEHME

looks Parisian in his exquisite female nude, and Spanish in the sombre colour-contrasts of feminine portraiture. Hans von Bartels is eminent in brilliant water-colours and lends monumentality to his peasants. R. and G. Schuster-Woldan have sent characteristic contributions, and we owe enjoyment to Ernst Liebermann, Heller, and Kunz. The "Künstlergenossenschaft" of Munich is represented by some of the best names: Kaulbach, Defregger, Knopf, von Brandt, Erdelt, Papperitz, von Petersen, Simm, Fink, and Grässel, the confessors of anti-Secessionism, give proofs of excellent work.

Five single-man shows of Berlin painters confirm established reputations. Fr. Kallmorgen watches the changes of time and weather, the doings of peasants and people in the open-air, and renders these subjects with reserve and selection. R. Dammeier is prominent in interiors, architectural pieces and portraits. Although somewhat too fond of black tints, he occasionally soars to classical heights. E. Pfannschmidt recalls Gebhardt in his religious subjects, and G. H. Engelhardt is indefatigable in sympathetic rendering of highland scenery. W. Kuhnert fascinates by strongly pictorial scenes from the life of African animals and Europeanised natives.

The performances of German sculptors are so important and varied that they should have received special consideration. Adolf Brütt has sent the only work of genius to this exhibition. His *Notturno* seizes with the magnetism of inspiration. The mighty block of marble annuls the law of gravity, as we see a passionate young couple, a kind of Paolo and Francesca, in a cloud of veiling garments, drawn towards each other and carried upward in a crescendo of irresistible powers. Brutal animal force is crouching and Pain looming at their feet. We become witness of a drama of love triumphant as we walk round the living block and listen to the whisperings of its symbolic forms. At first sight we are reminded of Rodin by the veils, which unfortunately do not veil the one weak spot of the group. But Brütt has a per-

sonality of his own. He enlivens every detail of his work and does not feel satisfied with unhewn partitions. The *Mozart Monument* of Hosäus, Pagel's *Wrestlers*, Wadere's *Tristitia*, Lewin-Funke's *Mother*, Haverkamp's *Pieta*, and Herter's *Memento Mori* are striking works. Our sculptors are ardent students of nature, but do not despise lessons of historical value, especially from the masters of Hellas. The sections of Architecture, Black-and-white, and the Illustrations offer few remarkable contributions.

A suite of sumptuous rooms, furnished by Wilhelm Kimbel, is distinguished by beautiful work in historical styles. Else Oppler-Legband is deservedly successful with a most refined and very individual Workroom. A Dining Hall by the architect Salzmann makes an imposing impression by its largeness of dimensions and massive shapes and by the Renaissance beauty of its subdued colourism. The decorative part of the exhibition, by the architect Balcke, is generally admired for its reserve of taste and cleverness of disposition. In this regard Berlin is now at the head of modern art centres. J. J.

DRESDEN.—After an interval of four years we have again at Dresden one of the splendid Fine Art Exhibitions, for which the town has justly become famous. The Grosse Kunstausstellung, which forms the subject of these notes, is the fifth which has been arranged and conducted by Prof. Kuehl, whose *mise-en-scène* has become something of a model which similar functions in other German towns have been glad to follow.

The arrangements this year have been the happiest so far, and it may safely be said that never before have works of art been presented to the visitors of a large exhibition in a more captivating manner. The building has been divided off into comparatively small, low, and well-lighted rooms, in which paintings have been sparingly hung, never—except in the case of mere small sketches and black-and-white work—more than in a single row, with plenty of space between each neighbouring pair of pictures. Monotony of any kind has been avoided with great skill, and as in most cases the rooms have been especially adapted to the works which each one of them now contains, there is no manner of sameness to tire one out.



"NOTTURNO" BY ADOLF BRÜTT
(See Berlin Studio-Talk)

A general survey leads one to the conclusion that the artistic standard of the show is the highest we have had, though perhaps former exhibitions may have contained more unusually striking work than this one, but these were counterbalanced by indifferent or even poor work, which this year is far less evident, if indeed it is not altogether absent.

This year's is a national German Exhibition, and the whole building is shared half and half by the two big factions among the German artists, the "Kunstgenossenschaft" and the "Secession." The strict division has brought to light one interesting fact, namely, that both parties, who six or eight years ago really were as unlike as possible, are gradually approaching a middle goal again. In the course of time

some interchange of membership has taken place; and, besides, the aims of both classes of artists have modified considerably in time, the one side abating a good deal on their extreme license, the other gradually giving up their stern conservatism. There are rooms and walls in this exhibition which might well be transplanted to the other side of the house, and one would not feel in the least that they were out of place.

As to the contributions from other cities, our show suffers rather from the circumstance that so many years have elapsed since its predecessor occurred. Artists from abroad have sent a good deal of work which has already been shown in other towns, and has consequently figured in the accounts of the art magazines, but which was thought suitable for Dresden, as it had not actually been exhibited here before.

In my humble opinion the Hagenbund of Vienna has sent in the best among the outsiders' exhibits. Its room is tastefully decorated, excellently hung, and there is not a single picture or piece of sculpture in it which one would not like to possess. The Munich Secession has never been particularly happy in its contributions to our Dresden shows, and this year is no exception to the rule. But the Kunstgenossenschaft of Munich and the "Scholle" are excellently represented. There are three interesting one-man shows from Munich, Fritz August Kaulbach, Leo Samberger, Schramm-Zittau. Karlsruhe, Weimar, Stuttgart, and Düsseldorf show up well; Königsberg and Leipsic do not quite come up to the mark; Berlin is, beside the Hagenbund,



"THE PEACOCKS" BY AUGUST KUEHLES



"SANKT MARIEN, DANTSIC" BY ARTHUR BENDRAT

(See Berlin Studio-Talk)



"THE SPRING" BY CARL MARR

the strongest card among the strangers. There are five collections of Liebermann (covering the work of twenty-five years, about 35 examples!) and Max Slevogt on view. Among further one-man shows not hailing from Dresden, W. Trübner, L. von Hofmann and Count Kalckreuth should be noticed.

As to Dresden itself, all forces have come to the fore, to prove that the presence of a strong contingent of home talent is a sufficient and eloquent justification for the holding of such large exhibitions in our town.

G. Kuehl has filled two rooms, which minutely copy his studio at the Dresden Academy, with a large series of his excellent interiors and genre pictures. E. Bracht's exhibition room looks likewise like a fine studio, such as Munkácsy, perhaps, might have fitted up for his visitors, and it houses half-a-dozen or so of large capital landscapes. The inseparable friends Prof. Bantzer and Prof. W. Ritter have, as usual, united their work in one room, which abounds with beautiful landscape work. An open-air portrait of his wife and children by Prof. Bantzer, walking in spring time through a flowery meadow, calls for special attention. Prof. Sterl has landscapes, figure-subjects of quarrymen and river boatsmen, and portraits in his room. The latter strike one most, perhaps: Sterl possesses the rare faculty



PORTRAIT OF MISS F. BY PROF. F. A. VON KAULBACH



"THE STREAM" BY PROF. LUDWIG DILL
(By permission of Herr Schuster, Berlin)

of producing a portrait which fascinates one as a piece of brush work and at the same time satisfies one as a close likeness. The three-quarter length of Mrs. E. B———, here exhibited, is one of the best things he has ever done. Prof. Zwintscher and Prof. R. Müller, each in their way, are reminiscent of old styles. Without in any way copying old masters, the former treats still-life with a degree of love and self-sacrifice that recalls to mind the famous Dutch painters of the seventeenth century; the latter's drawing, unrelentingly conscientious as it is, reminds one occasionally of some of Dürer's later work. There are, further, one-man shows of the animal painter, E. Hegenbarth and the genre painter W. Claudius. Beyond these, the Dresden groups of artists cut a very good figure by the side of their confrères from other towns.

The black-and-white department, though small, is full of excellent work, and an interesting attempt has been made to present it in an entirely new and effective way to the public. I would particularly mention the fine colour woodcuts by Miss G. von Becker; the magnificent colour-etchings by Olaf Lange, which entirely distance the insipid, vapid work which Paris turns out in such quantities; excellent, dainty dry-point work by F. Gold of Vienna; very beautiful, exquisitely-toned drawings of flowers by Müller-Wolkenstein; and bold water-colours—flower-pieces and marines — by F. Hein; a fine series of very powerful charcoal portraits by Samberger; wonderful drawings by Gustav Klimt of Vienna and Klinger of Leipsic; and charming, soft lithographs



"MONTE ROSA AT TWILIGHT" BY EUGEN BRACHT



"PROVENÇAL SPRING" BY EUGEN BRACHT

by W. Schwarz, Helene Lange and H. Sandkuhl. Space forbids my naming more.

German exhibitions of this kind are serious affairs, for they are open for six months at a time, and thus depend a great deal upon the visiting travellers in the town in which they are held. If the officials want to make them pay their own way, they must equip them with especial attractions, all the more so as there is always the competition of similar functions in other towns.

There are two "especial attractions" at Dresden this year—a Japanese exhibition, and an exhibition of Saxon Art under the Electors, 1547—1806. The Japanese loan exhibition is strong in fine old colour-woodcuts, lacquer work and bronzes. The other show, which is housed in a large, distinct building, has been brought together in the course of about two years, and drew principally upon the contents of the various Saxon royal palaces and castles, the museums in Dresden and abroad (among the latter there is the Cluny of Paris), and many private collections. The result is an historical fine art museum, which alone is worth travelling to see. H. W. S.

DARMSTADT.—At the conclusion of my article on the Hessian National Exhibition, in the last number of THE STUDIO, it was intimated that a few illustrations and notes would follow later to supplement those then published. It is in pursuance of this promise that the accompanying illustrations are now introduced, with some brief additional remarks which must conclude our notice of this exhibition.

First of all, let me refer again to the "Keramischer Prunkhof," to which allusion was made in my article, and of which an illustration in now given on page 306. This Court was carried out on an elaborate scale for the express purpose of demonstrating the suitability of terra-cotta for other than the small objects for which it is commonly employed. The fountain in the centre is of polished limestone with figures in bronze, modelled by the sculptor H. Jobst. He also is responsible for the plastic decoration of the pillars of the arcade, but the fault of this seems to me to be its excessive naturalism. All the terra-cotta work has been carried out by the Grand Ducal Ceramic Factory, of which Prof. Scharvogel is the Director, and he and his staff are to be congratulated on a very successful achievement.

At the present time America seems to be leading the way in the practical adaptation of ceramics for building purposes, but Germany is following close behind. Among other products of this character turned out by the Grand Ducal Ceramic Factory are a variety of glazed earthenware slabs, tiles, pillars, &c., which may be studied to advantage in the "Wartehalle," or Waiting Hall, adjoining the "Prunkhof," and intended, like the latter, for Bad Nauheim.



BEDROOM IN POLISHED MAPLE

DESIGNED BY PROF. ALBIN MÜLLER
EXECUTED BY L. ALTER

Last month I referred briefly to a suite of interiors designed by Prof. Albin Müller. Three of these are now illustrated. In common with the other rooms, they are conspicuous by reason of the costliness of the material used and by the profusion of beautiful wood inlay. Of the latter one may say that nothing could be better, but the wood-carving is less pleasing in line and execution. Carving and inlay seem to be mutually incompatible, unless the former is very discreet in design, and as a general rule I think the two forms of decoration should never appear together on the same article or surface, or even in the same room.

For the smoking room or study, of which a corner is shown in the illustration on p. 307, red Tabasco mahogany has been employed with black carved ornamentation, the latter rather too pronounced in my opinion. An interesting feature of this room is the warming apparatus. With the intense cold of a Continental winter the heat radiated by an open grate is insufficient to warm a room, and consequently large closed stoves are commonly used. In modern houses of the better sort in Germany we find the system of hot-water pipes and radiators installed, and now and again an open grate is indulged in as a luxury for the sake of its more agreeable appearance. Without attempting to imitate the cosy English fireside, Professor



INTERIOR OF ARTISAN'S COTTAGE SHOWING LIVING ROOM WITH STOVE FOR HEATING THREE ROOMS

GEORG METZENDORF, ARCHITECT

Albin Müller strives to impart a comfortable appearance to the warming apparatus used in German houses, and how far he has been successful here may be judged to some extent from the illustration on p. 307, which shows the casing for the heating apparatus at the right hand side. The two bedrooms illustrated do not call for detailed notice. In both design and workmanship they are excellent. The accumulation of dust is prevented as far as possible by the smooth finish of the wood, and the same end is furthered by the wardrobes being built into the walls. It need hardly be pointed out that where inlay is used for the decoration of furniture, a considerable advantage results in so far as dust accumulation is concerned, a fact showing that questions of design have a greater bearing on domestic economy and hygiene than is generally supposed.



BEDROOM IN POLISHED MAPLE

DESIGNED BY PROF. ALBIN MÜLLER
EXECUTED BY L. ALTER



FOUNTAIN COURT AT HESSIAN NATIONAL EXHIBITION, DARMSTADT
GENERAL DESIGN BY BAUINSPEKTOR JOST, BAD NAUHEIM. PLASTIC DECORATION AND FOUNTAIN FIGURES BY H. JOBST. TERRA-COTTA WORK EXECUTED BY GROSSHERZOGLICHE KERAMISCHE MANUFAKTUR, DARMSTADT

The workman's cottage designed by Prof. Olbrich (see illustration on p. 308) was briefly referred to by me when speaking of the "Kleinwohnungs-Kolonie," which forms such an interesting feature of this exhibition. The accommodation consists of a large living room and a kitchen on the ground floor and two bedrooms, bath, etc., in the attic storey, and there is also cellarage. The cost of building this cottage at the place for which it is intended is 4,000 marks (£200). The illustra-

tions given last month of a workman's cottage designed by Herr Metzendorf for Messrs. Dörr and Reinhart, of Worms, are now supplemented by another (page 305), showing the situation of the green-tiled stove, which is a very ingenious contrivance. It is so let into the middle wall as to warm all three rooms at once if required, the apparatus being fitted with valves which enable this to be done. I should mention that for permission to reproduce various of the illustrations of cottages forming the "Kleinwohnungs - Kolonie" we are indebted to the Ernst Ludwig Verein, a society which aims to provide convenient and comfortable dwellings for people of modest means.



CORNER OF A SMOKING ROOM

DESIGNED BY PROF. ALBIN MÜLLER
EXECUTED BY J. TRIER



FOUNTAIN COURT AT HESSIAN NATIONAL EXHIBITION, DARMSTADT
DESIGNED BY PROF. ALBIN MÜLLER

In summing up what Darmstadt this year has shown us in the departments of Applied Art and Architecture, we may observe a remarkable effort towards complete technical efficiency displayed in nearly every section as the outcome of seven years' training. There is a tendency towards luxury of material counterbalanced by simplicity of design. Ornamentation, purely speaking, is now restricted to the least possible by most artists and architects, who recognise that unless we find again a basis for pure constructive design ornament in itself is superfluous or worse than that. W. S.

P.S.—While revising these notes news reaches me of the sudden death of Prof. Olbrich



WORKMAN'S COTTAGE AT HESSIAN NATIONAL EXHIBITION, DARMSTADT
DESIGNED FOR HERR W. OPEL, RÜSSELSHEIM, BY PROF. J. OLBRICH
(By special permission)

at Düsseldorf last month, at the early age of 40. This is a heavy loss for modern German art.

VIENNA.—The "Kunstschau" Exhibition marks a new era in Austrian art, and is significant as showing how much the teachings of Morris and Ruskin have taken hold of the artists of Austria. No exhibition in Vienna of late years has aroused so much curiosity both on the part of the art-loving public and artists themselves as has this one. People have come from all parts to see and enjoy it. The Government and municipality have also taken an active interest in it. The Home Office lent the ground and the Finance Ministry granted a subvention of 30,000 crowns, grants being also made by the Diet of Lower Austria and the city authorities, who, in addition, undertook the laying out of the gardens.

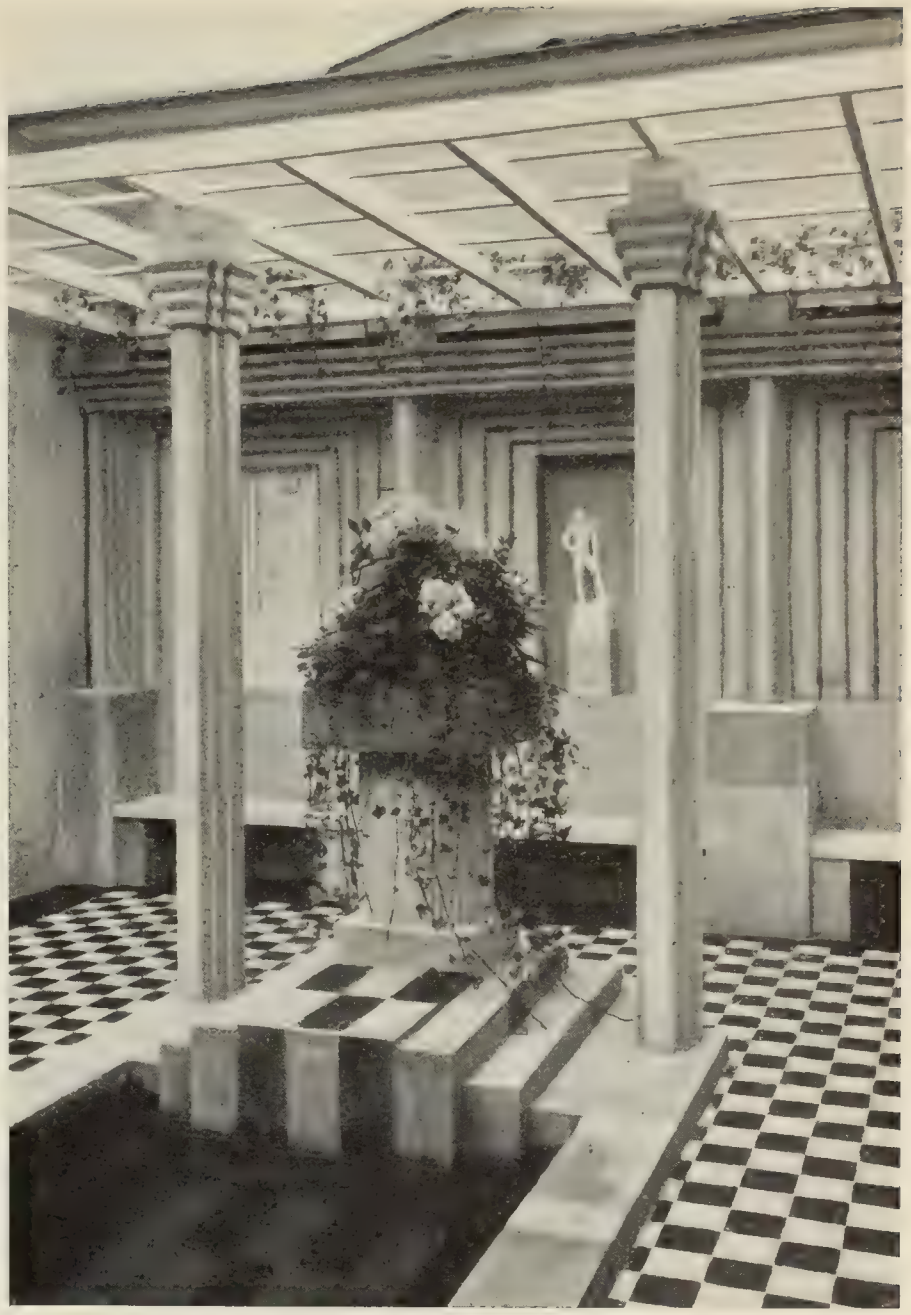
In so far as decorative art is concerned, we can trace here the benefits of such an education in art as the Kunstgewerbeschule in Vienna gives its students. Professors Otto Wagner, Hoffmann, Moser, Czeschka, Metzner, von Larisch, Cizek, have already left an indelible mark on the history of Austrian art, and the action of the Ministry in appointing students from their classes to be pro-



ENTRANCE TO "KUNSTSCHAU" EXHIBITION, VIENNA
PROF. J. HOFFMANN, ARCHITECT SCULPTURE BY EMILIE M. SIMANDL



RECEPTION ROOM AT THE "KUNSTSCHAU" EXHIBITION, VIENNA
DESIGNED BY PROF. JOSEF HOFFMANN MURAL PAINTING BY ANTON KLING



SMALL COURT AT "KUNSTSCHAU" EXHIBITION, VIENNA
DESIGNED BY ARCHITECT EMIL HOPPE FIGURES BY PROF. F. METZNER



SMALL GARDEN COURT, "KUNSTSCHAU" EXHIBITION, VIENNA
DESIGNED BY PAUL ROLLER, ARCHITECT

fessors and teachers in the various *Fachschulen* in the Crown lands is sure to bring a rich harvest. To speak of the work done by men with world-wide reputations, such as the professors just mentioned, would be superfluous, but special reference should be made to Professor Josef Hoffmann, who has been the mainspring of the movement culminating in the "Kunstschau."

It is Professor Hoffmann who is responsible for the building or series of buildings in which the exhibition is housed. The exterior is plain and practical, but not without a certain beauty and harmony. The wooden walls are white, and there is scarcely any ornament. Over the entrance are three sculptured figures by Fräulein Simandl, a pupil of Prof. Franz Metzner. The reception room is a great success. There is no exaggeration, no wearisome exactitude, everywhere harmony and restfulness.

In one room is shown the work done by the children upon whom Prof. Cizek is making experiments in the teaching of drawing (about which there will be more to say another time); in another a delightful collection of ceramics — vases, cupids, and other objects, exquisite in workmanship as in design, the work of M. Powolny, F. Dietl and Prof. B. Löffler, of the Wiener Keramik Werkstätte. Then we come to a room devoted to placards, traversing on the way the hall of architecture, containing sculptures by Prof. R. Luksch, and hung with architectural designs by Profs. Otto Wagner and Hoffmann, Karl Witzmann, garden studies by Franz Leibisch and others. A whole room is devoted to Prof. Metzner's sculpture. Another room, arranged by Architect Marcel Kammerer,



HALL OF ARCHITECTURE AT "KUNSTSCHAU" EXHIBITION, VIENNA
ARRANGED BY ARCHITECT R. FARSKY LARGE FIGURES BY PROF. R. LUKSCH



"KUNSTSCHAU" EXHIBITION, VIENNA. CHILDREN'S ROOM ("KUNST FÜR DAS KIND"). ARRANGED BY PROF. A. BÖHM'S PUPILS AT THE KUNSTSCHULE FÜR FRAUEN UND MÄDCHEN, VIENNA



"THE FARMYARD" (TOYS) BY MINKA PODHAJSKA

is striking on account of its decorative effects. The mosaics which adorn it were designed and executed by Leopold Forstner in the Wiener Mosaik-Werkstätte. They are of singular beauty, rich in design, the work of a true artist.

The rooms devoted to the arts and crafts are of exceptional interest. Here is shown exquisite work by Professors Kolo Moser, Josef Hoffmann, C. O. Czeschka, Paul Roller and Otto Prutscher, executed in the Wiener Werkstätte; by Professor Josef Olbrich, F. Dietl, Adele von Stark, Marietta Peyfuss, Emanuel Margold, Rosa Rothausl, Hans Ofner, Ugo Zovetti, Editha Moser, and Jutta Sika, former students of the Kunstgewerbeschule. Remigius Geyling's designs for stained-glass windows show much originality in design, and this young artist has deserved the recognition accorded to him. Quite a number of Professor Wagner's late pupils contributed their share to the success of the exhibition, among them Otto Schönthal, Emil Hoppe, and Robert Farsky. The last named arranged the Architectural Hall.

A special room is given up to the art of the theatre, which, however, is too great a subject to be more than mentioned in a brief notice. It is only necessary to mention such names as Professor A. Roller, the artist of the Imperial Opera House; Professors Kolo Moser, Emil Orlik, C. O. Czeschka and Richard Teschner to prove in what earnestness the work has been carried out.

Another room contains beautiful examples of lace from the Dalmatian Lace Fachschule and the Imperial Central Lace School. A place has also been found for "Kunst für das Kind." This was done by the girls in Prof. Böhm's class in the Art School for Women and Girls, Vienna. The frieze is the joint work of many girls; it was finished in four days, everything being made by the girls themselves as well as the designs. Delightful toys by Frau Harlfinger-Zakucka, Minka Podhajska, Marianne Roller, Johanna Hollmann, Therese Trethahn, Luise Horovitz, Magda Mautner von Markhof, picture books, and pictures by Marianne Adler, Marianne Wieser, in fact, everything to give



"THE DANCE" BY PROF. FRANZ METZNER



"PRINCE EUGENE OF SAVOY'S PALACE (NOW THE FINANZ-MINISTERIUM), VIENNA." FROM THE OIL PAINTING BY C. MOLL



KLIMT ROOM AT THE "KUNSTSCHAU" EXHIBITION, VIENNA — ARRANGED BY PROF. KOLO MOSER

delight to a child and arouse his æsthetic sense was shown here.

A small country-house which Prof. Hoffmann built and furnished was very pleasing. The furniture is entirely of bentwood, a material which, owing to recent discoveries, is in the hands of a competent workman as pliable as clay in the hands of a potter. Prof. Hoffmann has made a special study of it, hence he knows its possibilities and how to design according to them.

A brief reference must be made to the pictures. Gustav Klimt was the leader here, and around him gathered his friends, forming the "Klimt Gruppe," who had a room to themselves. Klimt's is essentially an art for the few: the many cannot appreciate its subtle qualities, but how great is the enjoyment it gives to those who do understand it! In his *Three Ages* (the child, the mother, the grandmother) a whole life's history is told with consummate skill. Some very good pictures were shown by Karl Moll, Emil Orlik, W. List, W. Legler, M. Kurzweil, C. A. Reichel and other artists. Graphic art was represented by Emil Orlik, C. O. Czeschka, G. Klimt, B. Löffler, August Brömsee, Frl. von Uchatius, Franz von Zülow, Elena Luksch,—Makowska, R. Teschner and many other talented young artists. A. S. L.

Imre Simay (or Emmerich Simay, as he is often called now that he is settled in Vienna) was born at Budapest in 1876, and spent his boyhood in Hungary, where he went through the usual gym-



"NESTOR" — BY IMRE SIMAY





SKETCHES OF LION AND LION CUBS BY IMRE SIMAY

nasium course. His love of art and of natural history were displayed when he was still a lad, and at school he was wont to relieve the drudgery of lessons by caricaturing his teachers and fellow-students. From the first he showed a predilection for drawing apes and monkeys which are, as it were, caricatures of human beings. His friendship with Hagenbeck, the well-known German dealer in wild beasts, gave him special facilities for studying animals. Discontented with the academic style of the Vienna school, Imre Simay determined to work on his own, and, filled with enthusiasm, he used to frequent the royal menagerie at Schönbrunn. After a time he submitted the results to the great animal painter, Professor Zügel, of Munich, who was so pleased with the work that he admitted the young artist to his studio.

In Zügel's *atelier* a new world dawned upon Simay, who had for the first time an opportunity of studying the interpretations of animals by a true master of form and colour. He did not, however, remain long with the Professor, for he knew full well how great a mistake it is for an artist to merge his own individuality in the style of another, however great that other may be. He returned to his original studio, the menagerie and zoological garden. Once more monkeys and apes were his chief models, and in studying and representing them he quickly acquired a wonderful mastery of form. He was not content with drawing them from the life; he studied their anatomy also, supplementing his work in the laboratory by psychological researches into the relations of one species to another, variations of type, etc. In this way he fathomed the secrets of the very souls of his models, and he has represented scenes from their lives never before rendered either in art or literature, for he has been with them at their birth, in times of sickness, and at the hour of death.

"There is nothing more intensely pathetic," says Simay, "than the death of a monkey"; and no one can fail to endorse this statement who saw his picture, *The Dying Monkey*, at an exhibition of the Hagenbund some three or four years ago. The poor animal leans wearily against a wall; his comrades, who, seated in a semicircle opposite him, gaze at him with eyes full of sympathy, betray a dread of death such as is rarely, if ever, shown by other animals. For monkeys recognise the approach of the last dread enemy, and when one of a group dies there will always be found at least one courageous survivor to close his eyes and lay him

out, whilst others will gather about the body, feel it to make sure that life is really extinct, and then draw it into a corner and cover it over with hay or straw. As long as the dead monkey remains in the enclosure the rest of the animals are sad and depressed; they cease from their gambols and sit together in silent groups. As soon, however, as their lost comrade is taken away he is forgotten and the merry life of play is resumed.

As a result of this intimate acquaintance with the animals he has made his special study, Herr Simay has been able to paint many most successful scenes of monkey life, in which he has displayed an equal mastery over composition, form and colour. Of all stages in the drama of monkey life he has made sketches in charcoal on a large scale. Of some that have been produced in a few minutes we give a few examples here that will serve to illustrate their author's rapid yet most trustworthy work. Those of a lion and lion cubs, reproduced on the preceding page, are equally interesting.



"LEARNING TO RIDE" BY IMRE SIMAY



"PUNISHMENT" BY IMRE SIMAY



SKETCH OF A MONKEY BY IMRE SIMAY

Of late years Imre Simay has taken what may be described as, to some extent, a new departure, for he has devoted himself to sculpture, modelling his monkeys with great truth to nature, but his plastic figures and groups have the same qualities as his pictures, which are impressionist in the best sense of the term. V. H.

ART SCHOOL NOTES.

LONDON. — The International Drawing Exhibition held at South Kensington in connection with the Art Congress was interesting and valuable, but it had one serious drawback: it was too large. The most indefatigable and best-intentioned of critics could not have survived the examination in detail of the untold thousands of drawings and other art studies that were arranged in the new Victoria and Albert Museum and in "various College buildings on both sides of Exhibition Road." In the exhibition much that was useful was hung in the midst of much more that might well have been dispensed with, and the elementary studies would have been sufficiently represented if their number had been cut down by a half or even by two-thirds. In the advanced work Great Britain held its own easily against the best American schools and the École des Beaux-Arts of Paris.

The contributions from the Beaux-Arts were disappointing. The famous French school sent some interesting photographs of modelled work and a few pictures, but of actual studies that could be compared with those of our own students there were only two or three paintings from the nude of no special excellence, and a couple of painted heads. There were no drawings from the life in the Beaux-Arts exhibition, a surprising omission. More attractive than the contributions from the Beaux-Arts were those, hung on an adjoining wall, from the Boston School of the Museum of Fine Arts. Among these many capital studies were included, and there were also some clever paintings of heads from Syracuse University, New York. Examples of applied art were not numerous in the exhibition, but they included some good things from the Royal Imperial School of Arts and Crafts at Vienna, and a case of capable bookbinding, pottery, and jewellery from the Leeds School of Art.

In the admirable collection of work from the Royal College of Art, shown in a building behind the Natural History Museum, the most striking feature was the group of pictorial designs in colour, many of which were executed on a scale that is not usually attempted by the English art student. The advanced pupils of the College of Art are evidently encouraged to let themselves go in pictorial design, and if they are occasionally rash the result of this freedom is nevertheless upon the whole good. Some of the designs were excellent, and their large, bold treatment, coupled with evidences of knowledge and training, afford strong hopes for the growth in this country of that school of decorative painting whose non-existence was deplored by an eminent architect in the evidence recently given by him concerning the proposed completion of the Palace of Westminster. The good quality of the modelling, the numerous examples of etching, engraving, and architectural design, and the wide range covered by the work generally, seem to indicate the possible development of the College into a University, in which every kind of art, fine and applied, could be studied in the most advantageous conditions. The Royal College of Art may congratulate itself this year both upon its own exhibition and upon that of the National Art Competition, most of the work in which comes from schools whose teachers were trained in the College.

It was a good idea to hold in the year of the Art Congress a retrospective exhibition of prize works from past National Competitions, but it was unfortunate that the period chosen for illustration was so recent as 1897–1906. The National Competition of 1906 is still fresh in our memories, and even 1897 is not far removed from to-day in its artistic tendencies. Far better would it have been to have shown some of the achievements of the art student and the craft student (as far as he existed) of an earlier generation, and this could have been managed without much difficulty. The retrospective exhibition contained, of course, a great deal that was good, but as all the Competitions represented have been from time to time reviewed at length in THE STUDIO, it is unnecessary, except in a single instance, to make any further comment on the work shown. The exception is the drawing from the life that gained the gold medal for Dublin in 1897. The drawing, which is one of the best ever sent in for the National Competition, and incomparably better than any of the present year, was by Mr. William Orpen, who studied at Dublin before he came to London to enter the Slade School and to become one of the shining lights of the New English Art Club.

Chancery Lane is so much identified with law and lawyers that the existence of a successful art school in its immediate vicinity seems anomalous. But the Birkbeck School of Art flourishes in the dry, legal atmosphere, and although it has been established a great many years still enjoys the vigour of youth. Mr. Alfred W. Mason, the head

master, and Mr. H. Childe Pocock, R.B.A, who is one of the teaching staff, were both pupils of Mr. John Parker, R.W.S., in the old St. Martin's School, and art students who are now working for the Gilbert-Garret competitions may be interested to know that both Mr. Mason and Mr. Pocock were connected with Mr. Seymour Lucas, R.A., in the foundation of the original Gilbert Sketching Club. The Birkbeck School of Art always takes part in the competition for the Gilbert-Garret prizes, in addition to its own vacation competitions for prizes, which are offered this year for out-door sketching, design, illustrations to a story and flower studies. Modelling, wood-carving, enamelling and silversmith's work are all taught in the classes directed by Mr. Mason and his able staff, and there are excellent day and evening life-classes. A special feature at the Chancery Lane school is the Saturday afternoon life class, which gives to many amateurs opportunities of painting from the life that they could not otherwise obtain. The school is, of course, carried on under the same governing body and in the same building as the Birkbeck College, which is affiliated to the University of London, so that exceptional facilities are afforded to students who wish to pursue their art training concurrently with their general education.

W. T. W.

REVIEWS AND NOTICES.

Seven Centuries of Lace. By Mrs. JOHN HUNGERFORD POLLEN. With a Preface by ALAN COLE. (London: Heinemann.) 30*s.* net.—The *raison d'être* of this work was the desire of the owner of the beautiful examples reproduced in it to avoid unfolding the delicate fabrics when her friends wished to see them, a desire for which all who delight in fine needlework have every reason to be grateful, so faithful are the interpretations given and so clearly do they bring out not only the exquisite symmetry and appropriateness of the designs, but also every minute detail of stitchery that contributes to the general effect. Mrs. Pollen is an enthusiast on the subject of ancient needle and bobbin-made lace, and has added value to the fine series of plates in her book by an able introduction, in which she traces the evolution of the sister crafts, and defines the distinctive peculiarity of each variety, adding a complete glossary of technical terms, for some of which no adequate English equivalent had previously been given. She has, moreover, secured in the form of a letter to herself an interesting essay from the pen of the well-known expert-critic of industrial art, Mr. Alan Cole, who reminds her that from the sixteenth to the eighteenth century men were as fond of acquiring and wearing lace as women, and claims that certain members of his own sex were no mean proficients in the use of the needle. For the sake of completeness, Mrs. Pollen has included amongst her reproductions three remarkable relics not in her own possession, an alb said to have been worked by the nuns of St. Clare for St. Francis of Assisi, a thirteenth-century vestment that belonged to Pope Boniface, and a pre-Reformation pyx-veil preserved at Hessett in Suffolk.

The Tower of London, painted by JOHN FULLEYLOVE, R.I., described by ARTHUR POYSER. (7*s.* 6*d.* net.) *Kew Gardens*, painted by T. MOWER MARTIN, described by A. R. HOPE-MONCRIEFF. (6*s.* net.) *Galloway*, painted by JAMES FAED, jun, described by J. M. SLOAN. (6*s.* net.) (London: A. & C. Black.)—From our point of view, the interest of these books of course largely pertains to the illustrations. The recent death of Mr. John Fulleylove, who well understood the requirements of coloured book illustration, leaves a place among artists who have turned to this work which will not be at once filled. His "Tower of London," as well as any of his books, shows the adaptability of his brush to the ends in view. He successfully conjoined the almost map-like accuracy which is valuable with some freedom and charm of style, but perhaps his chief merit was the avoidance of cheap and merely pretty effects and the endeavour to retain truth of atmospheric colouring. It was this last which gave his illustrations their peculiar value, since, in dealing even with the above books, we find the usual fault of these publications recurring, viz., sameness of colouring, so that, despite the character of the vegetation and the atmospheric conditions which differentiate places remote from each other, all the pictures seem to be nearly alike in regard to colour. This is not sometimes the artists' fault, and the three-coloured process is a very limited one. Mr. Fulleylove, however, to some extent freed himself by the individual character of his colour from the limiting process. As regards the other two books, the printing seems to have done all it could for the artists, whose work is careful and pleasant, but not in either case very interesting in treatment.

A History of Art. By Dr. G. CAROTTI. Vol. I., Ancient Art. Revised by Mrs. S. ARTHUR STRONG, Litt.D., LL.D. (London: Duckworth & Co.) 5*s.* net.—Dr. Carotti's work is being published in

English, in four volumes, of which this, dealing with Ancient Art, is the first. In this volume there is compressed within a handy compass a great deal of information. The book is divided into two sections, the first dealing with Oriental art and the second with classic art, both of which subjects the author treats of in a most comprehensive manner, and with its very numerous illustrations the work should be of great value to the student. There is an excellent index ; and a new bibliography, containing a greater number of references to English text books, has been specially compiled for this edition.

George Baxter, Colour Printer. By C. T. Courtney Lewis. (London : Sampson Low & Co.) 6*s.* net.—Few are likely to endorse the very high praise bestowed on George Baxter by his biographer, who speaks of him as a genius. Baxter himself would, we think, have been the first to deprecate the over-estimation of his work, for he was essentially humble-minded, and quite aware of the fact that it was rather as a faithful pictorial chronicler of contemporary events, than as an artist or an inventor, that he held the high position he did during his lifetime. With infinite pains, however, Mr. Courtney Lewis has pieced together the fragmentary records of Baxter's life, supplementing his biography with numerous reproductions of typical prints, an exhaustive *Catalogue Raisonné* of all he produced, including illustrations of books and music, and an appendix containing quotations from contemporary literature, and letters that will do much to aid the collector and connoisseur, even if they do not appeal to the general public.

Messrs. Otto Schulze & Co., of Edinburgh, have issued the third part of their *Early English Prose Romances.* The subject of this volume is "*The Famous History of Fryer Bacon*"—"very pleasant and delightfull to be read"—and, as in the case of the preceding parts, the illustrations and decorations for it have been done by Mr. Harold Nelson, whose *forte* certainly lies in the decorative embellishment of the pages rather than in the pictorial compositions, which are wanting in *verve.* The price of each volume of this work is 12*s.* 6*d.* net.

A recent addition to Messrs. Duckworth's Popular Library of Art (2*s.* net per vol.) is a study of *Whistler* by Mr. Bernhard Sickert. One might seek very far amongst the small books upon art which nowadays are issued in such numbers to find again a book so pleasantly written as this one. The writer shows insight into his subject. Breadth of vision has enabled him to see the painter's art in relation to contemporary feeling, in its relation to his opponent Ruskin's criticism, and to the artistic aspects of the modern world. The real, and not the superficial, points about Whistler's art are understood, and the selection of etchings reproduced for illustration is the best that could have been made.

The A. B. C. of Collecting Old English China, published at 1*s.* net by the London Opinion Curio Club, is obviously intended for the tyro in collecting. The author, Mr. J. F. Blacker, starts with a careful explanation of the difference between hard and soft paste, and then proceeds in subsequent chapters to discuss the products of the numerous famous factories in England. Considering its price, the book is well got up and should prove useful. The illustrations are very numerous.

The *Annuaire Général et International de la Photographie*, 1908, which is published by MM. Plon-Nourrit et Cie, Paris, is like its predecessors a veritable storehouse of good things. The menu provided by M. Roger Aubry and his fifty collaborators is, as usual, very varied, the more interesting of the items being the essays by M. Abel Buquet on Radiology and Stereoscopy, Dr. Niewenglowski's papers on various methods of photographing in colours, and on pseudo-photographic phenomena, and other essays on aerial photography by means of kites, submarine photography, etc. The various essays are illustrated with reproductions of photographs and the section containing formulæ and receipts is brought up to date. An exceedingly useful feature of this annual, which is published in cloth binding at 6 frcs. net, is the comprehensive directory of photographic societies in France and elsewhere.

Raumkunst is the title of a small portfolio of designs for interiors by Georg Honold, sent us by Max Reichel's Buchhandlung für Architektur und Kunstgewerbe, Berlin. The straight line predominates in these designs, in some of which it is rather too insistent ; and it cannot be said that the architect-designer is altogether happy in his colour schemes if one is to judge by those reproduced as coloured plates. Some of the designs, however, are excellent.

The Guild of Decorators Syndicate, Limited, is the name of an organisation which has recently been formed, with offices at 29 Newman Street, Oxford Street, W., by a group of artists and craftsmen of recognised ability and experience, for the purpose of undertaking every kind of decorative work, domestic, ecclesiastical, etc., in competition with tradesmen. The management of the Guild is in the hands of men who have gained wide practical experience in this field.

THE LAY FIGURE: ON THE SOLITARY STUDENT.

"I WONDER whether we really get the best results from our modern system of art education," said the Man with the Red Tie. "Does it not strike you that there are many objections to the herding together of a host of students in a large school, where they have to follow a regular routine and to conform to a necessarily formal and mechanical course of training?"

"How are you going to improve upon this system?" asked the Art Master. "It works well enough; why should you want to upset it?"

"Because I am not so well satisfied with the results of it as you seem to be," replied the Man with the Red Tie. "I am not at all sure that it does work so admirably. I am even inclined to think that it does more harm than good."

"Your views are opposed to those of all the best authorities on art education," sneered the Art Master. "You are never satisfied to leave things as they are; you are always wanting to try wild experiments, and if an institution is solidly established you become at once doubly anxious to upset it."

"There is no harm in that," broke in the Art Critic, "if the established institution is not properly fulfilling its mission. Experiments are always worth trying when they are intelligent, and when there is a reasonable probability of their leading to something tangible."

"But I say that the mission of modern art education is admirably fulfilled," cried the Art Master. "Look at the number of thoroughly trained art students the schools are turning out. Is not that proof enough of the efficiency of the system?"

"If quantity is the only thing that matters, and quality does not count, I am quite ready to admit everything you claim," laughed the Man with the Red Tie. "But I do not agree that there is any startling merit in a sort of process which manufactures a particular brand of artists by the gross. You put them upon the market all neatly finished off, according to sample, and every single one of the batch is warranted to be in perfect going order. You would no doubt guarantee them for so many years, and you would recommend them conscientiously as the very best articles that your factory can produce. Yet, as I hold, you would be doing hardly anything to advance the true interests of art."

"I am afraid I cannot follow you," sighed the Art Master; "you are quite incomprehensible. There may be some subtle meaning in what you are saying, but I am not equal to the effort of discovering what it is."

"Yet it is not so very difficult," interrupted the Critic. "The whole point of our friend's argument is that the school system, rigid and exactly defined, kills individuality and reduces all the students who come under it to the same level of uninspired accomplishment. This contention is logical enough, and, personally, I feel that it is to a great extent justified by facts. We are, under the modern method of art education, turning out a vast number of thoroughly trained men and women, but we are not producing artists of the best type."

"We cannot produce artists," objected the Art Master; "all we can do is to give the students the training they require. They must make their own way to the higher ranks of the profession; but the thorough and systematic education they receive in the schools assists them enormously in their progress."

"I am not so sure about that," replied the Critic. "It is possible by excess of system to destroy spontaneity and to crush all power of initiative. The student is an imitative being, and if you prescribe too definitely the models on which he is to base himself you confirm him in imitation for the remainder of his days."

"There you have hit it exactly!" cried the Man with the Red Tie. "You have summed up what I wanted to say. I believe the man who is one of a crowd in his student days is apt to remain one of a crowd for the rest of his life, and to be an undistinguished and indistinguishable item in a horde of beings like himself. Many of the greatest artists whom the world has known have been either rebels against school restrictions or solitary workers who have fought the battle of their training alone and unassisted. Their way has not been made smooth for them by the rules and regulations of an elaborate system; they have had to struggle through a host of difficulties to their final success. These very difficulties have strengthened their mental faculties and have given them that sturdy independence of character which counts for much in the development of the higher artistic capacities. Isolation has been to them both a safeguard and an encouragement; it has saved them from falling under the domination of a clique or a fashion, and it has spurred them to attack the problems of art in their own way. One man of this type is worth all the rest of the machine-made art workers put together, because he has a personal conviction and asserts it in a personal manner." THE LAY FIGURE.

SOME COUNTRY HOUSES IN THE ITALIAN STYLE
BY AYMAR EMBURY II

EVERY little while some home-coming traveler tells his architect of a lovely house in Italy which he has seen and wants one like it, and the architect designs a house to fit his client's needs. Perhaps, with a true and deep appreciation of the quiet and restful beauty of the old Italian work, the architect finds that he is outdoing the Italians themselves, perhaps he simply makes a copy, possibly a flawless one, but which, after all, is only a copy. Most architects would prefer not to be set a style to follow, and American architecture as a whole would be benefited if he did not have to; yet, when we see the results produced by an intelligent and artistic client working with a capable architect, we are forced to acknowledge that for the individual case the method could hardly be bettered.

Italian work, like the Italian mind, is of a fine subtilty; of all the styles in all the world which we are gradually adopting, assimilating and welding into a compact and homogeneous style of our own, it is both the easiest and the most difficult to use—the easiest to reproduce by the simple copying of its members, with a plausible surface similarity; the most difficult in which to sink ourselves and produce, not reproduce, the feeling and sentiment of our elders; or, better yet, to grasp and master and lift to something different and beyond the older work and yet a part of it.

Of the five examples on the following pages, the lovely Casa del Ponte is the most thoroughly Italian of all. The architects have imbued themselves so completely in the Italian work that this little house looks as if it might have come from the shores of Maggiore or Como instead of from the bare Connecticut coast. It is by no means of the formal and conventional type which we are most apt to think of as Italian, but rather the simple and delightful house which the not too rich of that joyous race are accustomed to build. Exquisite in the spacing of its windows and in the proportion of its wall to openings, it is evidently spontaneous and very cheerful. The ornament is so well placed, the trees come into the picture so well, that it really seems that no other house could here have been so good. Very different is the Cheney house at South Manchester. Lacking the playfulness and in some measure the grace of Casa del Ponte, it is strong, sturdy and dominant, the fitting descendant of the old red brick Colonial type, but both refined and strengthened by the use of the Italian detail in cornice and pergola-porches. Formal it is, but not dry; dignified, without being stiff, and thoroughly American. Many of the best houses nowadays have this same character, half Colonial, half Italian, making them very difficult to classify and yet showing the freedom of selection from all sources which makes the strength of present-day design.

The Cabot house, again, is more like Casa del Ponte. The same freedom of treatment in the windows, the same simple cornice and wall treatment and dependence upon the proportion of the entire mass of the house for its effect are apparent. The beautiful setting and the skill with which the house and surroundings are blended also make toward the charm of the place. And this relation of house to setting is not less a part of the architect's business than is the selection of a proper setting for a gem part of the jeweler's.

The Bloss house is somewhat more formal than the Cabot house and Casa del Ponte, but has much of their homelike quality. As in the latter, the purely artificial superstructure passes through an intermediate stage in the foundation and porch, where the use of natural field stone serves as a tie to connect it with the ground. The tile roof, so marked a feature of the Italian house, is here employed, although the dormers necessary in this country are entirely unheard of in Italy. What do they do with their attics, anyway? The dormers, however, are treated in such a manner that they do not appear as mere excrescences, but as an integral part of the construction.

These foregoing examples are all most excellent examples of their several kinds, but in the Bartlett house at Lake Geneva, Wisconsin, Mr. Howard Shaw has treated the style he employed with much less of convention. This is a building which, founded upon a historical style, owes little to it. Here is a house playful, full of life, movement and color, and not in the least trivial or restless. Every detail is thought out, every point looked after; the very pavement under foot a thing of beauty.

Informal formality is the keynote of the whole scheme. It seems as if people walking in the courtyard must be of a simple courtesy, not too magnificent, but kindly and delightful. If we examine the method by which this effect is produced, we find that it is due to an extremely simple general scheme, with an infinitude of thoughtfully designed detail, which well repays careful study. The base under the plain cement stucco of the wall is only a single line of brick on end, and yet it is very satisfying. The treatment of the trellis between the windows is very distinctive, terminating as it does in oval



HOUSE FOR J. O. BLOSS — ALFRED BUSELLE, ARCHITECT

frames of leaf ornament around deer skulls; and the little pergola treatment over the three double windows is a happy one. The continuous treatment of the second-story windows, too, is interesting, and we find that these are arranged, starting from the left, in groups of two, two, three, two and three, with dark-colored panels between, a most daring and successful experiment. Below these windows, instead of the conventional flower boxes, is a simply designed rack, holding large flower pots.

All the windows are divided into rectangles by the white muntins, without any tricky arrangement. The bay window may, perhaps, be a little out of harmony with the rest of the house; it seems too glaringly white against the softer tones of the remainder of the work, but it is easy to see how lovely would be the effect of the colors of the painted sundial over the door. The well, with its tile curbing, and the pool all are well in the picture, and evidently a master hand selected and set the shrubs.

It is along the line of thought shown in this Americanizing of Italian that the style should be used; careless of precedent, but alert to beauty, with a mind awake to the importance of little things as well as to the satisfactory design of the whole mass. It has been long asserted, perhaps with much truth, that the American designers paid little attention to detail; here is proof not alone in the Bartlett house, but in all those shown, that their designers are capable of infinite pains to achieve the desired result.

A. E. II.

THE print department of the New York Public Library has been holding in the Lenox Library building an exhibition of Danish etchings from the private collection of Dr. Axel Hellrung.



HOUSE FOR SAMUEL CABOT
CANTON, MASSACHUSETTS

WINSLOW AND BIGELOW, ARCHITECTS



CASA DEL POSTE

SLEE AND BRYSON, ARCHITECTS



HOUSE FOR MR. CHENEY

CHARLES A. PLATT, ARCHITECT



HOUSE FOR A. C. BARTLETT
LAKE GENEVA, WISCONSIN

HOWARD SHAW, ARCHITECT

Colored Terra Cotta



Conkling-Armstrong Terra Cotta Company

DETAIL, MARYLAND INSTITUTE, BALTIMORE — PELL & CORBETT, ARCHITECTS

COLORED TERRA COTTA ON RECENT BUILDINGS
BY EVA LOVETT

As a building material, terra cotta offers such a wide range of possibilities that its favor with architects is constantly increasing. Beside its plasticity, making it suitable either for trimmings or solid work in modern building, specially where the basis of construction is a steel or concrete frame, it has a long list of other virtues, which make it preferable to the stone or brick it often displaces. The recent experiments in colored terra cotta, both glazed and unglazed, on the outside of buildings are a new development of its use, and furnish an interesting study to architect and layman. Colored terra cotta, while not a new material, is new in methods of manufacture, in range of color, and new in its application to the surface of buildings in American cities.

An important example of the latest ideas in the use of colored clay is the new Academy of Music (Herts & Tallant, architects) in Brooklyn, N. Y The walls of this structure, which covers nearly a block of ground, are in two shades of cream brick, the lighter tones below and the darker above. The solid spaces of the wall are covered with a diaper pattern made of bricks of the same tint, but of a different texture, and on each is stamped a little lyre, that despite its small size,



ARCHITECTURAL DETAIL — NEW JERSEY TERRA COTTA COMPANY



DETAIL
BROOKLYN ACADEMY OF MUSIC

THE ATLANTIC
TERRA COTTA COMPANY

shows distinctly from the street. The whole color scheme is carried out on the principle of "working up" from light tints toward the darker and richer colors at the top of the building. The ceiling under the huge cornice of the roof shows panels of the deepest blue set with pale yellow rosettes, and these dark blue panels and yellow rosettes are also seen on the under side of the deep window frames of the upper story. The lighter tints are all on the lower half of the walls. Pale yellow and cream, in an intertwined pattern, resembling a ribbon, set with rosettes in the spaces, cap the huge stones of the base of the walls, and a second ornamental line above this has little touches of green in the light yellows.

Seven large windows are set above seven great doors, five across the front of the building and one at either end. Around the doors the decorations are of the lighter tint of the lower half of the building, and around the windows, on the upper half, the coloring grows darker, until, toward the roof, it grows very bold and clear, dark shaded browns and deep blues standing out boldly around the cornice. Here there are also reds, browns, dark greens and other rich colors mingling to produce a warm brown effect. Set around the cornice, at intervals are lions' heads, tawny brown, of life size, each with a protruding red tongue.

Besides the cornice, with its myriad dark and bright colors, the most elaborate decorations of terra cotta are the ornamental surroundings of the windows and doors. Around the doors the decorations are lighter, and touches of deeper color around the windows are in accord with the general color scheme. The deep ornamental moulding around the windows has green introduced among the yellows and creams, and the deep blue in the under side of the upper part of the moulding, visible from the sidewalk, adds to the effect of



DETAIL

NEW JERSEY TERRA COTTA COMPANY



The Atlantic Terra Cotta Company

DETAIL, BROOKLYN ACADEMY OF MUSIC — HERTS AND TALLANT, ARCHITECTS

deepening color as one looks upward. The pattern of the moulding is set figures and conventionalized leaves, and there are glimpses of red in the background behind the yellows and greens. Just below the windows are bands of decoration marking the height of the first floor and in these the greens and creams and yellows lead down to the paler tints in the ornaments around the doorways.

This design is of ten little cherubs, each set of ten figures around one of the doorways, and each cherub alternating with medallion groups of musical instruments. The faces of the children are American, although the poses are classic. One baby cherub plays a shepherd's pipe, another plays the cymbals and a third the tambourine. One sings from a roll of manuscript, and a fifth from a book. The leader cherub has an upraised finger, while with mouth open he issues some order. Others blow a trumpet and play on castenets, triangle and eolian. The figures are in cream tints against a brilliant yellow background. The groups of musical instruments set in the panels between the figures have the same coloring, cream on yellow, the combinations including: drum, banjo, flageolet and castenets; xylophone, clarinet, flageolet and cymbals; violin, flageolet, bells and tambourine; harp, cymbals and bells; mandolin, flageolet and sleigh bells; cymbals, guitar and flageolet; mandolin, flageolet and French horn; flageolet, French horn and guitar; saxaphone, banjo and kettle drum.



DETAIL
BROOKLYN ACADEMY OF MUSIC

THE ATLANTIC TERRA COTTA COMPANY



TERRA COTTA
ORNAMENT

CONKLING-ARMSTRONG
TERRA COTTA COMPANY

There is still a question whether so much color will be too glaring when the building is completed, in which case the more brilliant tints are to be "sand-blasted" to soften the high color and harmonize the whole scheme.

Other good examples of fine color work in terra-cotta are two Della Robbia panels, one from the Parochial School, Brookline, Mass., and the other for the Missionary Society of the Most Holy Redeemer of the State of New York, at Esopus, N. Y. These, as well as the terra cotta of the Brooklyn Academy, were made at the Atlantic Terra Cotta Works.

Striking color effects are displayed on the exterior of the new church of St. Ambrose, in Brooklyn, N. Y. The tinting is elaborate, with broad bands of green and yellow, and many medallions of the blue and white of Della Robbia, and string pieces of patterns of many colors, and innumerable colored ornaments along the eaves and surrounding the windows. The walls are of cream brick. An instance of an excellent use of color is the exterior of the Wetzel Building, East Forty-fourth Street, New York, the face of which is covered with a pattern in subdued colors of unglazed terra cotta.

Terra cotta of brilliant colors has been used freely for the inner decoration of many new buildings, among them the New Amsterdam theater, New York; the terminals of the New York Subway and of the new McAdoo tunnels. Fine work in variously colored terra cotta from the Conkling-Armstrong Company is introduced in the Maryland Institute, of Baltimore, Md., where there are festoons of flowers and fruit in natural tints. E. L.

Henry F. W. Ganz, whose book of "Hints" on painting, composition, landscape work and etching we have formerly noted, has issued a similar volume of useful suggestions, "Practical Hints on Modeling, Design and Mural Decoration" (J. B. Lippincott Company, $1.00 *net*). The book is fully illustrated and contains chapters on fresco, mosaic, sgraffito, stained glass, painted glass, qualities of clay, etc.

A most attractive book from the Davis Press, Worcester, Mass., is entitled "The Furnishing of a Modest Home." It is written by Fred Hamilton Daniels, a director of drawing in Massachusetts public schools, and carries an introduction by Henry Turner Bailey, editor of the School Arts Book. Chapters on the walls and floor and pictures and casts will be found especially suggestive.

The Berlin Photographic Company has held an exhibition of reproductions of the works of Rembrandt. The subjects were arranged chronologically, showing the course of his development. The exhibition had been planned for the 300th anniversary of Rembrandt's birth, but was postponed, as at the time some of his important works were not obtainable in reproduction.

THE FOURTEENTH ANNUAL ARCHITECTURAL EXHIBITION IN PHILADELPHIA

BY HENRY H. SAYLOR

PHILADELPHIA'S latest architectural exhibition was one of country houses. Before starting to write I made a list of the exhibits that seemed most worthy of mention, grouping them according to the kind of building. In the country house group there were twenty-five, while the next largest group—seventeen—contained all the buildings of a public or semipublic character: the hotels, business buildings, apartment houses and clubs. It speaks well for the interest of the exhibition that the tendency was this way, for above all other problems and above the architects of all other American cities, the Philadelphia architect knows how to design country houses. The city possesses, whether it knows it or not, a distinct school of architecture. Only Chicago can approach Philadelphia in this manifestation of the solidarity of artistic endeavor, and Chicago not very closely. One sees a photograph of a country home; its well-laid gray stonework, its white painted woodwork, its simplicity and charm of mass, proclaim instantly its location. Philadelphia may well feel proud of her suburbs—and of the factor that does most to make them beautiful, the successfully designed country house.

The list of those on the exhibition walls of the Academy of Fine Arts which made a special appeal is bewildering. Bissell & Sinkler showed a photograph of a classic white-plaster house near Baltimore; D. Knickerbacker Boyd was represented by a number of photographs and sketches, among which a residence at Bryn Mawr stood forth as being most characteristic of his style; Lawrence V. Boyd's "Tredinnock," at Ashbourne, Pa., is a gray plaster house that depends on no futile copying of dead styles for its straightforward excellence, and his stable at Elkins Park deserves praise; Brockie & Hastings exhibited some excellent water colors of a house at Bryn Mawr, several photographs of a typical Philadelphia home in stone and white woodwork at St. David's, Pa., a group of doorways in the same spirit, and some photographs of a thoroughly charming house at Villa Nova, where the stone walls have been covered with a semitransparent coating of white plaster. Photographs of "Cogslea," by Frank Miles Day &



COUNTRY HOUSE — BROCKIE AND HASTINGS, ARCHITECTS



COUNTRY HOUSE — CHARLES Z. KLAUDER, ARCHITECT

Brother, showed a quaint plaster house, designed with a charming restraint, and their two Tudor houses in brick at Wynnewood deserve especial mention. Characteristic sketches in crayon and color formed the greater part of Wilson Eyre's exhibit, but to my mind they are less convincing than photgraphs of his executed designs. Mr. Charles Z. Klauder's own home, shown by photographs and a well-rendered and ingenious plan, illustrates how well the results repay an investment of loving and painstaking care in plan and detail; William W. Potter's rendered elevations of a country house give attractive promise of charming work; more of a castle than a mere country house is Price & McLanahan's design for Mr. William C. Scott, and their rambling, picturesque group for Mr. Charles T. Schoen at Rose Valley includes an eminently successful solution of that most difficult problem—the water tower; still another attractive and typical Philadelphia stone house is by Thomas, Churchman & Molitor, that for Mr. T. Duncan Whelen, at Overbrook, and I was sorry to see that Charles Barton Keen's exhibit was conspicuous by its absence.

And to fill the measure of country house work full, pressed down and running over, the architects of other cities added their contributions. Grosvenor Attebury's delightful houses at Ridgefield, Conn., and Locust Valley, L. I., were shown and attracted much attention, as they did at the New York exhibition; so also did Frank A. Bourne's sketch for a Philadelphian's summer cottage; the typically Californian villa for Mr. J. Waldron Gillespie, by Cram, Goodhue & Ferguson; two of Aymar Embury's designs; Ewing & Chappell's house for Mr. Richard E. Forrest at Cedarhurst, L. I., and last, but far from least, a number of splendid photographs of the recent work of Charles A. Platt.

City houses were very much less in evidence—it would seem that every one is moving into the country. Frank Miles Day & Brother exhibited an excellent drawing by Charles Z. Klauder of a house on Rittenhouse Square; Newman & Harris's model of a city house, in color and with the planting ingeniously rendered by dyed sponge, must have seemed for the layman an oasis in the desert of drawings and photographs; the dignified design for



BROADWAY SAVINGS INSTITUTION — YORK AND SAWYER, ARCHITECTS

Mr. Lowry's house, by the same architects, is worthy of mention; the stately residence of Mr. John C. Bell seemed the most interesting of Horace Trumbauer's work, and a perspective of a typical narrow city house for New York, by Watson & Hinckel, gave promise of a successful home of that type.

There was not a great amount of ecclesiastical work to be seen and still less of striking merit. A Roman Catholic church, by Ballinger & Perrot, was refreshing in its use of Lombard motives enriched with tile work in the cement walls; there was much interesting detail in Field & Medary's Washington Memorial Chapel, at Valley Forge; W. E. Jackson showed an unusually pleasing design for a very small church at Lancaster, Pa., and Horace W. Sellers's altar and altar brasses for St. Clements were most interesting.

Among the most important exhibits illustrating work of a public or semipublic character were Carrere & Hastings's chaste McKinley monument for Buffalo, the sculpture upon which is by R. Phimister Proctor; John Russell Pope's Lincoln Memorial Farm; a charming elevation in pencil of a cottage for the House of Refuge, by Cope & Stewardson; Delano & Aldrich's Philadelphia Orphanage at Wallingford; Kelsey & Cret's successful competitive design shown by drawings and a plaster model, for the International Bureau of the American Republics; the dignified Georgian design for the Army General Hospital at Washington, by Rankin, Kellogg & Crane, and Field & Medary's eminently successful new Spring Garden Branch Library.

Under the head of schools and colleges the new building for the College of Physicians, by Cope & Stewardson, was shown by plan and a plaster model. It is a work of dignified restraint that will do honor to Philadelphia and to its designers. Pell & Corbett's Maryland Institute, honored by the New York Chapter of the American Institute, deserves especial mention.

Club houses were not particularly in evidence, though Janssen & Abbott's preliminary sketch for the Pittsburgh Americus Club was attractive, and Frank E. Newman's drawing in color for the additions to the Art Club in Philadelphia was one of the best things in the exhibition.

That triumph of design in cement-and-tile con-

struction, Price & McLenahan's Blenheim Hotel at Atlantic City, was shown by a wonderful soft brown photograph, by some detail drawings, and by a drawing in brilliant color by Jules Guérin. That Mr. Guérin has no scruples against taking liberties with the landscape is shown by the splendid group of lovely green trees growing along the edge of the boardwalk. Nevertheless, we would not for a moment have the picture without them.

There were a few very interesting business buildings to be seen: the magnificent new home for the Girard Trust Company—by McKim, Mead & White and Allen Evans—whose low marble dominates the northwestern corner of Broad and Chestnut streets. It was shown most inadequately at the Academy, but one had only to walk down Broad Street a few blocks to see the imposing building itself. The Reed store is another Philadelphia business building that is a notable addition to American architecture, refreshing in its bold use of brick tile and marble—materials that Price & McLenahan know so well how to use. And still another notable exhibit was the Power House at McCall's Ferry, by Trowbridge & Ackerman—a purely utilitarian structure in which reinforced concrete construction is magnificently expressed. Two bank buildings are worthy of especial praise—the American Security Company's splendid building in Washington and the recently completed Broadway Savings Institution in New York, both by York & Sawyer.

Landscape work formed an important part of the exhibition. Carrere & Hastings's scheme for the development of Ventnor, N. J., a seaside residence town, is particularly notable for its wealth of water thoroughfares; a somewhat similar problem treated in an entirely different manner, as might have been expected from the author, Louis Sullivan, was his set of drawings for Petty's Island, Philadelphia.



DRAWING (HOTEL BLENHEIM) BY JULES GUERIN

Stained glass was adequately represented by the wonderful work of Mr. Willett for Cram, Goodhue & Ferguson's Calvary Church at Pittsburgh, by Nicola D'Ascenzo's, and by Miss Violet Oakley.



MODEL OF A CITY HOUSE NEWMAN AND HARRIS, ARCHITECTS

PIANO CASES—THE ADAM PERIOD AND COLONIAL ART
BY JOSEPH BURR TIFFANY

THE subject of the Adam period in England and its American reflection during the second half of the eighteenth century, near the time of our independence, in the delicate purity and chaste beauty of Colonial interiors, cannot fail to be of interest. This is, in my opinion, the only genuine American art, and destined to become the art of America's future. It is not to be supposed for a moment that I wish to deprive our early designers of their laurels by tracing their inspiration to an English source. Their discovery and adaptation of the style to meet original conditions is not less worthy of praise than the creation of a new design would be. As France turned to Italy for artistic suggestion, so England turned to France for a basis in matters decorative and followed her own way on the new lines.

During the time of George II in England and Louis XVI in France, the entire decorative idea reverts to the most refined classic. A change in monarchs brought about this radical change from eccentric curves to rigid straight lines. The artists and craftsmen of the day saw in each change of rulers a chance to introduce their latest creations. To none other than Madame de Pompadour, who sent artists to Pompeii for study and inspiration, can we ascribe the purity of taste, the Roman influence and Pompeian refinement of the Adam, Sheraton and Chippendale creations.

As mahogany was to Chippendale so was satinwood to Adam. It was a new wood in his time and especially adapted to his style of work. His method of decoration differed materially from that of his predecessors, for in place of carving his new work his embellishment consisted in painting delicate lines of inlay and effects of old ivory. These classic designs, with all the subtleties of lovely flowers, love knots, little baskets and ribbon garlands of excessive daintiness executed in soft colors on the golden glow of satinwood, have a charm which none can resist.

In 1773 Robert Adam decorated a harpsichord for Frederick the Great.



STEINWAY MODERN
HARPSICHORD PIANO

RICHLY DECORATED AFTER THE MANNER
OF THE OLD MASTERS



STEINWAY GRAND PIANO
OF ADAM DESIGN IN WHITE MAHOGANY

DECORATED WITH FLORAL WREATHS
GARLANDS AND LINES OF OLD IVORY



STEINWAY COLONIAL
GRAND PIANO

BUILT OF SATIN WOOD
DESIGN SHOWING FRENCH FEELING

CRAFT CLASSES IN THE PUBLIC SCHOOLS

"WHAT are the public schools doing to train the rising generation to be useful citizens?" This question is being asked on all sides, for we are beginning to realize how small a proportion of the wage earners are comprised in the class known as "professionals." Even when we add to these the stenographers and bookkeepers and others who are doing mental work, the mass of our population, something like 80 per cent., is doing manual labor.

Many organizations are trying to solve the problem of the kind of school best suited to develop this large class. Among the most active are the Massachusetts Commission on Industrial Education and the National Society for the Promotion of Industrial Education, with its many State branches. In the meantime the New York public schools are teaching the children useful things in the courses of the manual arts and the domestic arts. In the grammar grades the teaching of design is intimately related to the practical problems in construction. The child's sense of appreciation is also cultivated by leading him continually to consider the questions of color, size and proportion.

To advance still further those pupils who show unusual aptitude and skill, craft classes have been established. This plan was conceived by the director of art and manual training for the boroughs of Manhattan and The Bronx, Dr. James P. Haney, and with the hearty cooperation of City Superintendent of Schools Dr. William H. Maxwell, a number of these craft classes have been organized throughout the city.

These classes have been developed through the interest and assistance of the departmental and supervisory teachers. The classes are held after school; attendance is entirely voluntary and admission to them is eagerly sought. As a rule but a single type of work is developed in each class, the pupils furnishing the material for the more elaborate pieces and they then retain the work. In this way classes have been established in leather tooling, pierced and hammered metal work, chip and wood carving, bookbinding, weaving, stenciling, woodblock printing and the making of monotypes.

Some of the work of these classes was included in the exhibit sent by the United States to the Third International Congress on Art Education, which met in London August 3 to 8, 1908. The craft classes were also invited to make a showing at the last exhibition of the Municipal Art Society of New York, where the wall occupied by this work proved one of the most interesting. It was difficult to borrow these pieces, for the children were loath to part with their creations and they could only be obtained by promising that they would be safely returned. Some of the work is fully up to the standard of expert craftsmen and several sales have been made. These children are sure to have a dignified attitude toward labor; they are not afraid of soiling their hands, they are prepared to do their share of the world's work.

F. N. L.



APPLIED DESIGN
BY CRAFT CLASSES

NEW YORK PUBLIC SCHOOLS
(MANHATTAN AND BRONX)



SKETCH
BY FREDERIC B. WARREN



SKETCH
BY FREDERIC B. WARREN



COMMERCIAL DESIGN (CROFUT AND KNAPP HATS) BY EDWARD PENFIELD

COMMERCIAL design of the sort represented by the example reproduced above shows the advantages of good workmanship. If advertising is to be illustrated, the one satisfactory and ultimately profitable step is to put the work in the hands of an artist. Such execution as this bit from Mr. Penfield's studio gives an emphasis to the advertising legend originally enclosed within the border which could never be secured by second-rate draughtsmanship and composition. On the other hand, it helps to contradict those uneasy people who complain that this is the day and this is the land in which we think nothing can be art that is not mounted in a gold frame and hung in a dining-room or museum.

MR. THEODORE HANDFORD POND, for many years superintendent of the department of applied and fine arts of the Mechanics' Institute at Rochester, N. Y., has taken charge of the organization and development of the new departments of instruction in design and applied arts which open in October at the Maryland Institute, Baltimore. We have had occasion to review the work done under Mr. Pond at the Rochester school at various times, and have in hand an illustrated article on the new building of the Baltimore school lately erected, which will appear shortly. These institutions represent an important element in the art education of the country.

THE sketches reproduced on two previous pages are by a young artist who has with notable success and distinction stepped into the field occupied by Jules Guerin and others, a borderland between usual landscape work and architectural rendering. Mr. Frederic B. Warren's sketches at recent New York exhibitions have attracted favorable comment and have already been mentioned in our columns.

THE regular June exhibition of the work of students of the Eric Pape School of Art, Boston, has been postponed until January 10, 1909, when Mr. Pape proposes to hold a large exhibition to include the best results of the ten years during which the school has grown to its present proportions.

THE WORCESTER ART MUSEUM announces the purchase of the following pictures: *At Sunset*, by Charles H. Davis; *Sally*, by Joseph De Camp; *Entrance to Harbor of Polperro*, by Henry B. Snell; *Snow*, by Twachtman.

The SCRIP

conducted by
ELISABETH·LUTHER·CARY

THE NEW ROSSETTI WATER COLOR IN THE METROPOLITAN MUSEUM

BY ELISABETH LUTHER CARY

EVERY one familiar with Rossetti's life knows with what enthusiasm he welcomed the Flemish Primitives on his memorable visit to Bruges and Ghent while he was still more or less a novice in the art of painting and keener, so far as his letters show, in his dislikes of famous masters than in his likings. It was promptly affirmed, however, in the abounding slang of his ebullient youth, that both Memling and van Eyck were "stunners" and intricate little poems filled with lovely imagery were written on their works. There is nothing remarkable in this effect upon a sensitive and romantic mind of such a painting as, for example, the *Mystic Lamb* of the van Eycks, concerning which a quarter of a century later Fromentin wrote: "The mind can pause here perpetually, dream here forever, without penetrating the depths of what it expresses or what it evokes. The eye in the same way can delight itself therein, without exhausting the extraordinary wealth of the pleasure it causes or the instruction it conveys to us." The school of the Primitives seems to have been the only class of painting that exercised a decipherable influence upon Rossetti's own painting, from which even this influence early was withdrawn. That it ever existed is, indeed, a moot point with the most instructed of his critics.

Putting aside problems of cause and effect there are, in any case, certain resemblances between Rossetti's first pictures, some of which were painted before the visit to Belgium, and the beautiful art that represents the youth of the Flemish school. There is the same delicate attention to reality in the drawing and the same tendency to naïve distortions that leave the essential truth unharmed, there is the same profusion of rich detail, and the use of charming patterns to enhance the various accessories, there is the same sense of mystic life in the fine tender types, the hint of saintliness mingled with great beauties of contour and features. Especially there is an exquisite timidity of touch, a respect for the material and a close anxiety of observation of almost religious intensity. As Fromentin truly says, this is the history of youth, the youth of a race, an individual or a school of painting: first the intimate searching of the spirit of the subject, the grave innocent sincerity, the cautious execution, and then with riper knowledge and riper feeling a greater nonchalance in rendering, a fuller, richer, coarser manner, an absence of fear, a cessation of awe. With Rossetti the characteristics both of his youth and of his maturity were extremely emphasized. What showed dimly in others burned in him with an ardent light. His youth was more divinely young than that of the average boy, and his maturity came suddenly to full flower like a tropical plant. So, at least, his art would indicate. By the time we reach the sixties in considering his works in chronological sequence we find few traces of the cloistered spirit characteristic of the great Primitives. To the casual eye Rossetti's pictures have by this time become sumptuous and magnificent, losing that touch of austerity which gave a refinement of charm to his early *Annunciation*, to his *Childhood of Mary Virgin*, to his *Dante* compositions, and which clung tenaciously to the exquisite *Found* kept unfinished by him until the end of his life. Anything like thorough consideration, however, reveals the unity that held the compositions of his first period together with those of all but his latest years. The Metropolitan Museum recently has acquired one of two water-color replicas of his *Lady Lilith*, the oil version of which belongs to the year 1864. It is the only picture representing him in the Museum, and beautiful as it is—rich and sparkling in color and graceful in design—it demonstrates the need of knowing Rossetti's work on many sides before attempting to classify and judge it. No one seeing this, and unfamiliar with other examples of his painting, would, for instance, think of him as a master of grave, almost somber harmonies. The Museum *Lilith*, which was painted in 1867, and was formerly owned by a Mr. Coltart, of Liverpool, is brilliant with shallow color. Mr. Robert Ross, in *The*

Burlington, says of it: "It would, indeed, be difficult to imagine a more radiant example of Rossetti's art in that medium." The same writer has noted the correspondence of the colors used with Rossetti's preferences in color as he has recorded them in his notes. "Thinking in what order I love colors," he wrote, "found the following: (1) Pure light, warm green, (2) deep gold color, (3) certain tints of gray, (4) shadowy or steel blue, (5) brown with crimson tinge, (6) scarlet, other colors (comparatively) only lovable according to the relations in which they are placed." This is as nearly as possible the color scheme of the *Lilith*. The lady sits in a low chair, holding a mirror in her left hand, and a comb in her right hand. She is combing out her glorious red-gold hair which falls rippling over her neck, and is spread out by the comb into a light, shimmering veil. Her white gown has grayish tones and shadows, her mantle which lies over the chair arm is lined with white fur. Her eyes are blue, and there is a little design in blue on the mirror-back. Behind her head are rich sprays of grayish white roses with pink buds; a coral bracelet is on her wrist; the tassels of the mirror cord are something between scarlet and crimson, a scarlet poppy is in a glass by her side, and a spray of crimson and violet foxgloves lies on the table under the little window, through which is seen the tender green foliage of springtime.

The drawing is flexible and ample, with large, gracious lines and no empty spaces or "holes" through which interest in the composition may escape. In these particulars the water color is a replica of the oil picture painted three years before, although we may note in passing that the chaplet of flowers lying on the lady's lap in the earlier picture is omitted in the replica. The principal difference from a technical point of view—setting aside the inevitable differences between the two mediums—lies in the general tone of the color, which in the oil picture has a kind of muffled splendor, a dusky brilliancy, that gives place in the water color to a slight garishness such as we see in oil colors that have been too much and unskilfully cleaned—a quality that, so far as my knowledge extends, Rossetti never produced in his oil pictures.

Fromentin somewhere describes one of the van Eycks at Bruges as giving the impression of having a golden foundation under the deep color harmony. This is precisely the impression made by the oil painting of the *Lilith*, which is now in Mr. Samuel Bancroft's collection at Wilmington, Delaware. The various colors which in themselves are sufficiently intense unite in this soft, rich yet grave tone that never rises to vulgar brightness or sinks to lifeless dark. It is interesting to recall in this connection a little study in the same collection of a head—probably that of Ruth Herbert—in which Rossetti by way of experiment mixed gold powder with gum on his palette, using it as color on water-color paper and deepening the shadows with umber, leaving the high lights bare paper, slightly reddening the lips and painting the eyes blue. The result is extremely delicate and warm, with a subtle glow entirely different from any to be obtained from pigment used in the ordinary manner.

Mr. Ross quotes the statement of a connoisseur of his acquaintance to the effect that Rossetti himself considered the Coltart water color "unmeasurably superior" to the oil color, and adds the comment that this would seem to be borne out by Rossetti's partial repainting of the latter in 1872 or thereabout. It may fairly be inferred that Mr. Ross himself has not seen the repainted oil picture, as he says that it was "entirely spoiled" by the alterations. It is not a matter for much wonder if Rossetti did express his conviction that his water color was superior to the earlier oil, as nearly all artists are prone to the harmless weakness of considering their latest work the best; and the guileless public is equally prone to take such opinion seriously, but it is difficult to understand how any dispassionate observer familiar with the superb oil color of *The Lady Lilith* can subscribe to the statement that it was "ruined" or "entirely spoiled" by the changes that were made in it. I have no knowledge of the picture in its original form, and cannot, therefore, hold any opinion as to the quality of the original painting. I have seen, however, the reproduction of the picture as it was in 1864 which is published in Mr. Marillier's book on Rossetti, and can conceive that it was a very handsome and no doubt veracious portrait of the beautiful model, Fanny Schott (then Fanny Cornforth). But it also gives strongly the impression that in the repainting the alterations were from a psychological point of view an improvement rather than the opposite. A connoisseur who has had every opportunity to become acquainted with the circumstances tells me that they sprang from Rossetti's conviction that his model represented "not Lilith or Lilith's daughter, but a true daughter of Eve." A different model was used for the repainting, and the physiognomy, formerly that of a a woman of opulent blonde beauty and frank expression, took on the serpentine suggestions appropriate to the subject. The lips became fuller, the long line from ear to chin upon which Rossetti



Property of the Metropolitan Museum of Art
THE LADY LILITH, WATER COLOR

BY DANTE GABRIEL ROSSETTI

dwells with a painter's appreciation in his poem "Jenny" was more emphasized, the eyes were lengthened with a subtler curve; the type was changed from the fair, candid loveliness of Fanny Cornforth to that of an enchantress. Whether Rossetti first intended his picture to embody the Lilith legend or not it is impossible to determine without documentary evidence; but there is no uncertainty as to his later intention. Both the lines written by him on the back of the Coltart water color: "Lady Lilith. Beware of her fair hair, for she excels all women in the magic of her locks, and when she twines them round a young man's neck, she will not ever let him go again.—Goethe," and his own sonnet which is inscribed on the frame of the oil color, make clear the definite conception of Lilith which had entered his mind in connection with the picture. This conception he finally conveyed with the mental force and acumen characteristic of him.



Collection of Mr. Samuel Bancroft, Wilmington, Del.

STUDY OF A HEAD
BY DANTE GABRIEL ROSSETTI



Collection of Mr. Samuel Bancroft, Wilmington, Del.

MARY MAGDALEN
WITH THE ALABASTER BOX
BY DANTE GABRIEL ROSSETTI

Nor is the execution in the repainting without merits. It lacks somewhat the lightness of touch, the fluent, easy brushwork of such a picture as, for example, the *Magdalen with the Alabaster Box*, also in Mr. Bancroft's collection, which shows Rossetti's art at its ripest moment. But the drawing is firm and distinguished, the color is kept completely in harmony with the rest of the picture, and the power and restraint of the modeling are such as to give a curious effect of nobility to the head, so ignoble in its "literary" significance. Perhaps no artist of any country—certainly no other modern artist—could so perfectly have matched the art to the idea without robbing either of the qualities appropriate to it.

In the Coltart water-color there is no such union. The face is again one of merely human loveliness, and has, for that matter, a somewhat empty expression that is not to be seen in other pictures for which Fanny Schott was the model. Both as an intellectual achievement and as an artistic creation it is distinctly inferior to the oil color. Which, however, is not to deny its extraordinary beauty or its value as an example of that fervent, isolated genius which has no counterpart in the history of modern painting.

A MASTERPIECE OF SPANISH ART, THE HERRARA IN THE WORCESTER MUSEUM

One of the most interesting museum acquisitions of recent date is the painting by Herrara the Elder in the Worcester Museum. The subject is *Christ Disputing with the Doctors*, and the picture, which contains eight life-size figures, is extremely well-preserved and is brilliant and strong in color.

Francisco Herrara the Elder is historically important as the first master of Velasquez, although their relation was short lived, Herrara's rough temper having passed into the legends of the time as the cause of their separation. Herrara has the reputation, founded upon early criticism, of being the first to break away from the academic traditions of his day and establish a method of painting adapted to the expression of the Spanish temperament, although Palomino, his first biographer, found much in his work that suggested Italian influence. Dr. Bode rather scornfully suggests that at least his workmanship is eloquent of Spanish indolence. At all events, by the time his monument was erected it was fully impressed upon his countrymen that in his art he was the most Spanish of Spaniards.

Herrara had an immense facility, drew with a broad heavy line, and detached his figures from one another with an effect of strong relief. His power of characterization was highly developed, and he occasionally was violent in his expressiveness. His painting is bold and free and he uses strong rich colors in striking combinations. All of these characteristics appear in the Worcester picture. The figure of the boy Christ is nearly in the center of the composition, with three of the doctors on one side and four on the other. The face of the Christ is childish in contour, unhackneyed in type and lovely in color and expression. One hand is extended and with the other the boy seems to be counting off the points in his argument. The gesture is natural and vivacious and the expressions on the surrounding faces betoken lively emotions and vivid interest. One of the doctors on the right is poring eagerly over an old book, and another book has fallen to the floor on the left.

The painting of the volumes is closely realistic and amazingly skilful. The skin of the faces and limbs in the case of the old men is rather leathery in color and texture and deeply wrinkled. The arms and feet are powerfully and realistically modeled. The Christ wears a bright red blouse and a mantle of myrtle green. There are sage-green yellow, a tawny brown and a rich red in the colors of the other costumes, the heavy folds of the drapery and the weight and texture of the materials are broadly but definitely suggested, and the whole picture speaks of competency and intelligence on the part of the artist, as well as of emotional zest. Although Herrara's work may show, as some of his critics state, an excessive freedom of execution and a rough carelessness of detail, it is not probable that he was unequal to subduing his zeal to fine lines and close detail, had he chosen to do so. He was an engraver as well as a painter, and a rather indefinite story attributes a period of imprisonment which he underwent to his skill in counterfeiting coins. M. Mantz, in an article on Herrara's work in the *Gazette des Beaux Arts* of 1859, suggests that in place of criminally counterfeiting he may very well have merely transgressed some law in regard to the making or copying of medals, but in any case the incident presupposes his ability to work on a small scale with delicacy and exactitude, and to my own eye the Worcester picture supports such an assumption, its breadth having the synthetic quality that implies preliminary knowledge and observation of detail.

E. L. C.